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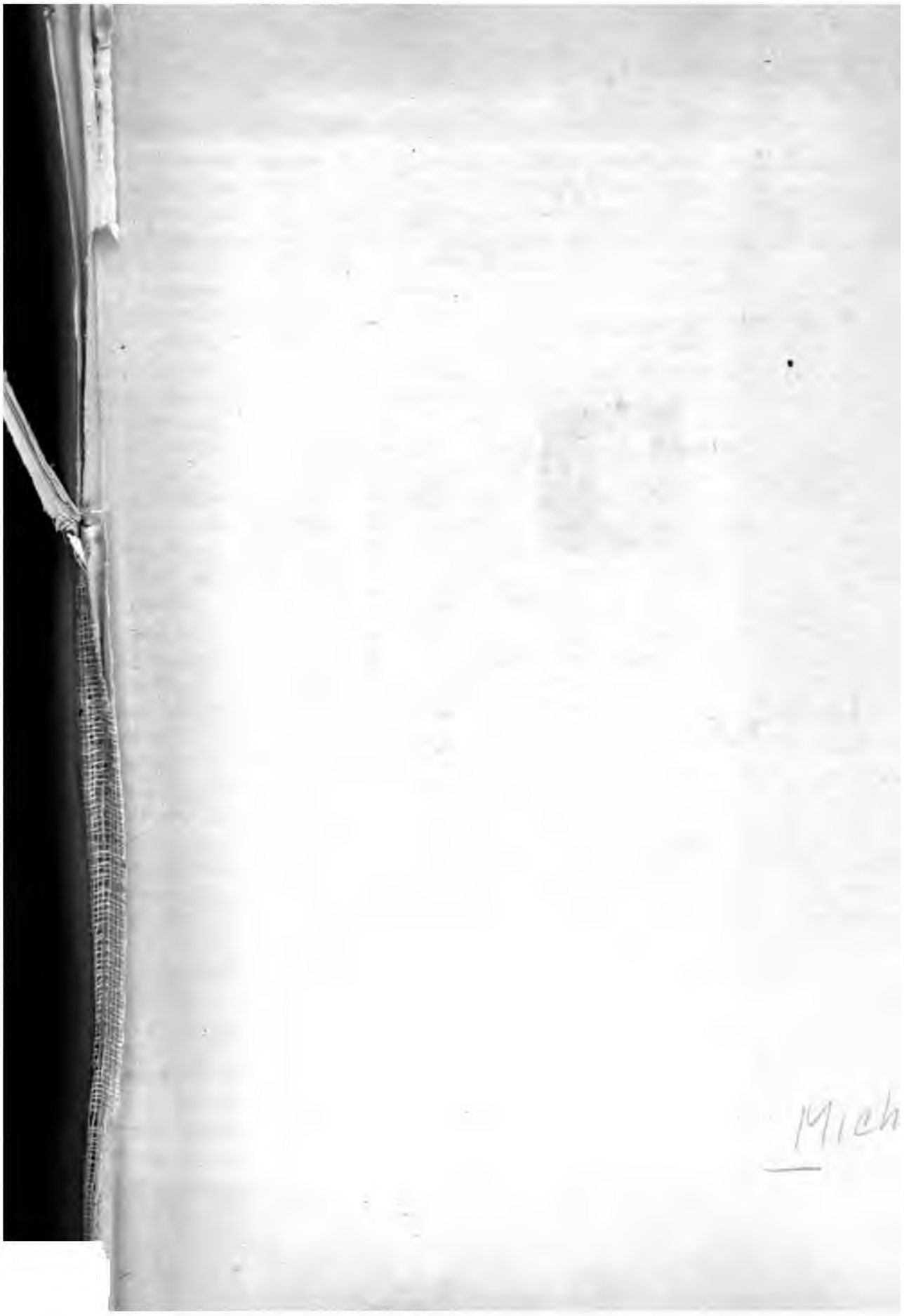
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University of Michigan Studies

HUMANISTIC SERIES

VOLUME VII

ATHENIAN WHITE LEKYTHOI

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ATHENIAN LEKYTHOI

WITH OUTLINE DRAWING IN MATT COLOR ON A WHITE GROUND

APPENDIX: ADDITIONAL LEKYTHOI WITH OUTLINE DRAWING IN GLAZE VARNISH ON A WHITE GROUND

BY

ARTHUR FAIRBANKS

MUSEUM OF FINE ARTS, BOSTON

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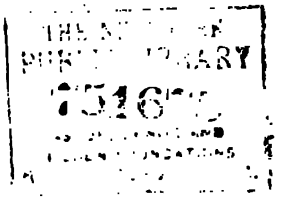

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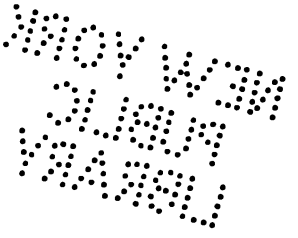

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PREFACE

In connection with my volume on White Lekythoi with Outline Drawing in Glaze Varnish (1907; University of Michigan Studies, Humanistic Series, Vol. VI) my studies of the lekythoi discussed in the present volume were begun more than fifteen years ago. As in the previous volume my object has been to classify such examples as I have been able to study, and to indicate the relations of different classes, in order to lay the foundations for a knowledge of this important branch of vase painting. The problem has been more difficult than in the case of lekythoi drawn in glaze outline, and the classes are not so sharply divided; I believe, however, that the types are fairly definite, and that the classification serves in the main to bring together lekythoi which belong together and must be studied together.

Furtwängler-Reichold's *Weissgrundige attische Lekythen*, with its large and fine reproductions, reached me only when the whole book (except the indices) was electrotyped and ready for the press. For its careful scholarship I can express only my admiration. That my interpretations sometimes differ in detail is to be expected, but a preface gives no opportunity to modify or to defend my views.

I cannot refrain from expressing my thanks to the University of Michigan for making place for this volume also in the series in which my other volume appeared, and to John M. Longyear, Esq., whose generous gift to the University of Michigan made possible its publication under these auspices.

ARTHUR FAIRBANKS.

9 June, 1914.

CLASSIFICATION OF WHITE LEKYTHOI WITH DRAWING IN MATT COLOR

Class	Height	Shape	Outlines	Flat Color	Stele	Drawing	Figures
IX.	About 0.30 m.	Shape heavy, maeander unbroken	Pencil-like lines of thin red or gray	One garment usually red	Simple shaft with many taeniae	(1) Stiff, literal (2) Precise (3) More free	Two (rarely three)
X.	About 0.30 m.	Shape slender, maeander broken	Fine even lines of reddish or pink, slightly glossy in series	Solid red or violet border often used for garments	Slender shaft crowned (1-2) by anthemion, (3) by triangular capital	Sure and precise, sometimes hasty; conventional scenes	Two (rarely three)
XI.	0.25 – 0.50 m.	Shape normal, maeander broken	Fine even lines, usually of pink	More free use of color; violet border common	Slender shaft with anthemion and acanthus, or acanthus alone	More free, simple and fine; scenes often definite and realistic	Two to five
XII.	0.25 – 0.47 m.	do.	Full red or thin black	Various colors but limited on any one vase	Outline of anthemion or acanthus reënforced	Free, sure, often hasty	Two (rarely three)
XIII.	About 0.30 m.	do.	Dark red, shaded lines	Dull green, dull red, or stripes	Broad stele with pediment, triple plinth, or acanthus	Hasty, often affected, with decorative aim.	Two
XIV.	0.40 – 0.50 m.	do.	Dark red, lines usually shaded	Color freely used on more careful examples	Broad stele with pediment or acanthus	Sometimes careful, vigorous, but lacking refinement	Two or three
XV.	0.25 – 0.46 m.	do.	Thin black, coarse lines	Red, or gray-green, or stripes	Broad stele with acanthus or ovoid tumulus	Usually careful but heavy	One or two
XVI.	Over 0.60 m.	Varying	Fine red outlines added to figures drawn in flat color	Color freely used, and shaded on flesh of men	Broad stele with acanthus (or moulding at top)	Resembling Class XIV in style	Three to five

CONSPECTUS OF THE CLASSES OF ATHENIAN WHITE LEKYTHOI AS TREATED IN THE PRESENT VOLUME (VOL. VII) AND THE COMPANION VOLUME (VOL. VI) OF THE SAME SERIES OF STUDIES.

Introduction: Characteristics of Athenian White Lekythoi. VI, pp. 1–21. VII, pp. 1–5.

Group A. Lekythoi with drawing in fine black relief lines in a brown slip.

Class I. Flesh in silhouette; accessories in outline. VI, pp. 23–26; pl. i, 2–3; ii, 1. VII, p. 243.

Class II. Scene in outline; silhouette only for accessories. VI, pp. 36–58; pl. i, 1.

Class III. Lekythoi with red neck, mostly small; silhouette not used. VI, pp. 58–119; pl. ii, 2; iii, 1; iv. VII, p. 244; pl. xxxii, 1.

Group B, Class IV. Lekythoi with enamel-white for women's flesh or some accessory; slip brownish.

Series 1. Palmettes in black on the red shoulder. VI, pp. 120–141; pl. v, 1. VII, p. 245; pl. xxxiii, 1.

Series 2. Reserved red palmettes on the black shoulder. VI, pp. 141–154; pl. iii, 2; v, 2. VII, p. 246; pl. xxxiii, 2.

Series 3. Black palmettes on the white shoulder. VI, pp. 155–178.

Group C. Lekythoi with white slip; thin glaze used for the outlines.

Class V. Both shoulder ornament and scene drawn in glaze. VI, pp. 183–255; pl. vi; vii; viii; ix, 1; x, 1; xi; xv. VII, pp. 246–253; pl. xxxiii, 2; xxxiv; xxxv; xxxvi; xl; xli.

Class VI. Dull color used either for ornamentation or for outlines of the scene.

Series 1. Scene drawn in glaze; dull color used for shoulder palmettes or maeander or both. VI, pp. 256–281; pl. ix, 2; xii; xiii; xiv, 2. VII, pp. 253–259; pl. xxxii, 3; xxxvii; xxxviii, 1–2.

Series 2. Scene in dull color; palmettes, and usually the maeander, in glaze. VI, pp. 281–291. VII, pp. 259–261; pl. xxxix.

Series 3. Small lekythoi with scene and shoulder ornament in dull, dark red; maeander in glaze. VI, pp. 291–293.

Group D. Small lekythoi with red neck and shoulder.

Class VII. Ornament and scene drawn in thin yellow glaze.

Series 1. Maeander both below and above the scene. VI, pp. 295–302; pl. xiv, 3. VII, p. 261; pl. xxxii, 2.

Series 2. Maeander above the scene but not below. VI, pp. 302–320; pl. x, 2; xiv, 4. VII, p. 261.

Class VIII. Dull color (usually dark red) used for part or all of the drawing.

Series 1. Drawing in glaze; dull color used for some accessory or for the maeander. VI, pp. 320–326. VII, p. 261.

Series 2. Drawing in dull color; glaze occasionally used for the maeander. VI, pp. 326–336. VII, p. 262.

Lekythoi with drawing in matt color only.

Class IX. Scene drawn in crayon-like lines on a slightly rough slip.

Series 1. Heads small, with angular profile. VII, pp. 6–19; pl. i, 1–2; ii; iii, 1; iv.

Series 2. Heads fairly large and square (not angular). VII, pp. 19–33; pl. iii, 2; v; vii, 1.

Series 3. Scenes usually in fine brown lines; figures less stiff. VII, pp. 33–41; pl. vi, 1–2; ix, 2.

Class X. Scene drawn in pink or brown, often slightly glossy; stelae with anthemion or triangular top.

Series 1. Stele with anthemion; scene in pink outline. VII, pp 43–55; pl. vii, 2; viii, 1–2.

Series 2. Stele usually with anthemion; scene in brown outline VII, pp. 55–71; pl. ix, 1; x, 1–2; xi, 1.

Series 3. Stele with capital or triangular top; scene in red outline. VII, pp. 71–75; pl. x, 3; xi, 2; xii.

Class XI. Scene in pink (or violet-black) outline; stelae with anthemion and acanthus leaves, or acanthus leaves only.

Series 1. Transitional examples. VII, pp. 77–81; pl. xiii, 2.

Series 2. Larger lekythoi with scenes other than worship at the grave. VII, pp. 81–93; pl. xiii, 3; xiv, 1, 3; xvi, 1.

Series 3. Larger lekythoi with several figures; scenes of worship at the grave. VII, pp. 93–107; pl. xv, 1–2; xvi, 2.

Series 4. Smaller lekythoi (about 0.30 m. high) with two figures at the grave. VII, pp. 107–116; pl. xiv, 2; xviii, 1.

Series 5. Miscellaneous. VII, pp. 116–120; pl. xvii, 1–2.

Class XII. Scenes ordinarily in red outline; ornament of the stele with edge reënforced. VII, pp. 123–135; pl. xviii, 2; xix, 1, 2; xx, 1–2; xxi, 1–2; xxii, 1.

Class XIII. Later small lekythoi with scene in red outline; stele without anthemion. VII, pp. 136–161; pl. xxii, 2, 3; xxiii, 1, 2; xxiv, 1, 2.

Class XIV. Later large lekythoi with scene in red outline. VII, pp. 162–191; pl. xxv, 1–2; xxvi; xxvii, 1–2; xxviii, 1–2; xxix, 2; xxx, 1, 2, 3; xxxi, 4, 2.

Class XV. Later lekythoi (mostly small) with scene in gray outline. VII, pp. 192–202; pl. xxxi, 1, 3.

Class XVI. Very large lekythoi; elaborate polychrome decoration.

SCENES REPRESENTED

Scenes represented on lekythoi of Classes I–VIII.

(1) Scenes from mythology and religion. VI, pp. 337–341.

(2) Scenes from everyday life. VI, pp. 341–345.

(3) Scenes connected with the grave. VI, pp. 346–355.

Scenes represented on lekythoi of Classes IX–XVI.

(1) Scenes with no stele and no direct reference to burial. VII, pp. 216–217.

(2) The Charon scene. VII, p. 218–223.

(3) The prothesis scene. VII, pp. 223–226.

(4) The depositio scene. VII, pp. 226–228.

(5) The scene at the grave.

(*a*) Stele and offerings associated with the stele. VII, pp. 228–232.

(*b*) Offerings presented at the grave. VII, pp. 232–236.

(*c*) Figures in the grave scene. VII, pp. 236–238.

(*d*) Interpretation of the scene at the grave. VII, pp. 238–241.

INTRODUCTION

In the Introduction to my first volume on Athenian White Lekythoi (University of Michigan, Humanistic Series, Vol. VI), the nature of these vases, their use, and their antecedents (in shape and white slip and outline drawing) were briefly discussed. A line of division was drawn between lekythoi with silhouette figures on a white ground, and lekythoi on which part or all of the scene was drawn in outline, and the discussion was limited to lekythoi of the latter type. Again a line was drawn between white lekythoi with scene or ornament in glaze outline and those on which both scene and ornament were in matt color. The first eight classes of white lekythoi with outline drawing, belonging to the former of these two general divisions, were discussed in that volume; in the present volume it remains to treat lekythoi which are included in the second general division, *i.e.* lekythoi with outline drawing on which both scene and ornament are in matt color. It will appear that at least three classes in this second division overlap in time Classes V–VIII of the division previously treated; it may even be the case that some vases in Classes IX and X are by the same hand as certain vases in Classes V and VI; the fact remains, however, that a clear line of division in technique may be drawn between Class VIII and Class IX, and further that vases of Class IX and following are in general later in date than the vases of the first eight classes. Roughly speaking, the date of Classes I–VIII may be set down as 480–430 B.C., the date of Classes IX sq. as 450–400 B.C., or possibly somewhat later.

The classification of the lekythoi to be treated in the present volume is not so simple as in the case of those previously treated, for the reason that the development of these vases had resulted in a definite type from which the deviations are not great. Here we are dealing rather with the work of different potteries which brought into fashion now one variation of the type, now another, not with stages in a process of development. In general, Classes IX–XII are earlier, and Classes XIII–XVI represent the last stage of the development of white lekythoi with outline drawing.

The vases in the present division vary in size from about 0.15 m. in height to about 1 m.; far the greater number, however, are of two

sizes that may be called normal — either 0.25–0.30 m. (Classes IX, X, XII, XIII, XV, and part of Class XI), or about 0.40 m. (Class XIV, part of Class XI, and a few other examples). Except in Class IX, the shape is quite slender and the shoulder usually sloping. The neck, mouth, handle, lower quarter of the body, and foot (except the red edge) are covered with the lustrous black glaze found on red-figured vases of the period; while the main part of the body and the shoulder have a chalky white slip which is rarely as creamy or as smooth as on the lekythoi with outline drawing in glaze. The shoulder ornament is regularly a series of scrolls surrounding three palmettes; commonly these are painted in thin black with alternate leaves of the palmettes in bright red. On larger vases and not infrequently on smaller ones an egg pattern is drawn in outline above the palmettes, at the base of the neck. At the top of the body glaze lines encircle the entire vase to enclose the maeander pattern. This pattern, which runs only around the front part of the vase, is in the same color as the palmettes; except in Class IX it is usually broken by dotted oblique crosses, from which it may either reverse or continue in the same direction. Oftentimes the maeander pattern was drawn before the main scene and is covered by any lines of the scene (top of grave stele) which may project into this space; in some instances, however, it is interrupted for the top of the stele, *i.e.* it was added after the main scene was complete. The scene on more than 90% of these vases represents worship at the grave, and with very few exceptions the other scenes have to do with death and burial, for these are all grave lekythoi. It is drawn in red or pink or a thin black which may have a violet tinge. At least one garment is normally painted in solid color, usually in red if only one color is used, and taeniae in solid red or greenish black decorate the grave monument. Often two colors are used for garments, two shades of red or red and thin black, and in some cases, especially in Class XIV, four or five colors are used to produce richly decorated examples. While the drawing is rarely as fine as in the best examples of Classes V and VI, some of the vases of Classes IX, X, and XI are extremely beautiful; even in the hastily drawn or richly decorated vases of later classes, the sense for fine composition and beautiful line does not disappear.

The peculiarities of each class are discussed in the conclusion which follows the account of individual vases. A brief statement at this point, however, may help the reader. The distinguishing characteristic of Class IX is the slightly broken lines of scene and orna-

ment, which resemble pencil lines on slightly rough paper. While this kind of line is due in a measure to the surface of the slip, it seems to be occasioned primarily by a pigment not perfectly soluble in the vehicle employed. In shape these lekythoi are rather heavy, and the shoulder is quite flat. Color is sparingly used, and the type of grave stele is very simple; but the stele is usually decorated with many taeniae. The stiff figures and various other characteristics of the drawing recall certain lekythoi of Class VI (series 1, nos. 11–16).

The distinguishing marks of Class X are the paint used for the outlines, a pink or rose color with a slightly glossy surface, and the type of grave stele which is a slender shaft crowned by an anthemion or sometimes a triangular top. The lekythoi are 0.25–0.30 m. in height, of slender shape, and with a whiter, more chalky slip than those of Class IX. Color is sparingly used. In this class the scene almost without exception includes the grave monument; it is simply, almost hastily drawn, in a delicate manner which was anticipated by certain lekythoi of Class VI (series 1, nos. 19–25).

In Class XI, for the first time, acanthus leaves are found either at the base or on the top of the grave monument. The only vases without acanthus leaf included in this class are a few examples with distinctly the same style of drawing. Lekythoi about 0.25 m. and about 0.40 m. in height are included here; the shape is often less slender than in Class X, and the slip more highly polished; the lines of the scene are either pink without the gloss noted in Class X or sometimes a violet black, and on some examples color is quite freely used. The scenes show more variety than in earlier or later classes; and it would seem that the same inventive impulse which introduced the acanthus leaf, led to a break with the traditions of Classes VI and IX and X, and a temporary effort for variety. The result is seen in some of the finest lekythoi with drawing in matt color; but the demand apparently did not justify the effort, and later classes show three or four different lines of stereotyped tradition.

Class XII is a small series of lekythoi usually about 0.30 m. in height and with the scene drawn in a strong red. The distinguishing mark is a broad line of red (or black) reënforcing the edge of the palmette or of the acanthus leaves at the top of the stele. The stele is ordinarily crowned with an anthemion like that of Class X except for the reënforced edge, and acanthus leaves occur only two or three times. The paint used for the outlines is very much the same

as that of Class XIII, but the drawing is more careful and decidedly different in style. Solid red is used for garments and garment borders, and red stripes sometimes decorate a garment; other colors are rarely used.

Classes XIII and XIV include the smaller and the larger size of later white lekythoi with drawing in strong red, usually in shaded strokes of red. In both classes some Charon scenes are found, but most examples have the scene of worship at the grave. On the smaller examples (Class XIII) this scene includes the grave monument with a figure on each side. The figures repeat certain types again and again with no effort for variety; the types, however, are chosen for their decorative value, and this is often enhanced by the use of color or by the addition of, *e. g.*, a scarf over the arms. The grave stele is much broader than in earlier classes; it is crowned by a pediment with acroteria, or by a triple plinth, or by a bunch of acanthus leaves. Several colors are used on the more elaborate examples, but the work is always rather hasty. Of the larger examples (Class XIV) a few are drawn in fine lines with great care, and on these four or five colors may be used to enrich the effect. Except for the Charon scenes, these finer examples have a grave monument with a figure seated on the steps, and a standing figure on each side. In general, shaded lines are used for the scene and the effort for decorative effect noted in Class XIII is often found. While three figures occur on more than half the lekythoi included here, a considerable number, some of them very hastily drawn, have only two figures, one on each side of the grave monument. The typical form of grave monument is the broad shaft crowned by a pediment with acroteria; less frequently it is a broad shaft or heavy pillar crowned by acanthus leaves.

A few later white lekythoi, most of them small and hastily drawn, have the scene drawn in thin black (Class XV). The style of the drawing is decidedly different from that of Classes XIII and XIV; often the drawing is more careful but heavy and weak. A peculiarity of this class is the common use of a brick red for the hair; solid color for garments is found occasionally.

Class XVI includes a few lekythoi which stand quite by themselves, large lekythoi with more or less elaborate scenes and free use of color.

With reference to the methods of classification that have been employed I desire to repeat the caution given in my former volume. It is unreasonable to expect to arrive at a perfect classification with the

data that are extant. By bringing together the lekythoi which resemble each other in style and technique, however, we can make a beginning in this direction and determine certain groups of vases which were produced by the same sets of workmen in the same period. Often it is possible to attribute a pair of vases or perhaps a series of four or five to the same workman. And on this basis further study may determine even more definitely the lines of development. I have included in the discussion all the white lekythoi which I have had the opportunity to examine, unimportant as many of them are, in order to lay before the reader as full data as possible for the study of this class of vases.

CLASS IX; LEKYTHOI WITH SCENE DRAWN IN CRAYON-LIKE LINES ON A SLIGHTLY ROUGH SLIP

THE first class of white lekythoi with drawing in a matt color is distinguished primarily by the character of the lines in which the scene is drawn and by the paint used. The slip is not highly polished, and the paint has nothing of the "varnish" character; as a result the lines are slightly broken like pencil lines on an unglazed paper. The paint used in series 1 and 2 is either a thin violet-black, or a red tending toward purple, but occasionally in series 2 and regularly in series 3 a dark brown varying to thin yellow-brown is employed. The shape of the vase itself, which is rather heavy with nearly flat shoulder, suggests that this is the earliest class of lekythoi with drawing in matt color. As to the scene, the stele is simple, without anthemion or acanthus leaves, and the figures are usually drawn either *en face* or in profile and in rather stiff attitudes. The class includes three series:

SERIES 1. The heads are small and with angular profile; paint thin violet-black (even pale gray) or violet-red; lines coarse.

SERIES 2. The heads are quite large and square; paint thin black, violet-red, or brown; lines medium, or rarely coarse.

SERIES 3. Heads medium, with small chin; paint yellow-brown or violet-brown, lines rather fine; hair often in loose, fluffy curls.

SERIES 1. *Heads small, with angular profile*

The distinguishing feature of this series is found in the heads of the figures, which are small, with angular profile. The sharp nose and the pointed, often projecting chin vary indeed in degree, but are found on all the specimens here included. The lines of the outline tend to be coarse, and often a series of short parallel lines are used to indicate the end of the hair. The figures are quite stiff and rather

heavy. They represent but few types and these with carefully defined meaning as if they had been studied from nature. The vases are grouped below according to the scene (*a*) At the grave, (*b*) *Expositio* scenes, (*c*) Charon scenes, and (*d*) *Depositio* scenes.

1. **Athens, Nat. Mus. 2018, Cv. 1693.** Vari. H. 0.30 m. Benndorf, *Griech. Sic. Vas.*, Taf. xxi, 1.

Ornament and scene drawn in dark red; dark dull green is used for hair and taeniae, yellow for petasos and shaft, and red for garments. Colors well preserved.

The plain shaft on three steps is decorated with many taeniae, a wreath of foliage, and a lekythos hanging near the top. At the left a youth leans forward on a yellow knotted stick and holds out a taenia in both hands; his red himation leaves the right shoulder free. At the right an ephebos stands nearly *en face*, grasping his erect spear near the top; his red chlamys all but covers the short chiton; on his head is a yellow petasos.

The typical characteristics of this first series are to be clearly seen in this vase. The scene is drawn in even lines of dull paint which does not adhere evenly to the surface; one figure is in full profile, the other *en face*, and both are drawn with a certain stiff realism; the heads are small, the profile decidedly angular, the eye drawn with a single line for the upper eyelid; finally the plain shaft of the stele is decorated with many taeniae, a wreath, and a lekythos.[1] The four colors are used effectively and simply, while the scene as a whole is carefully composed to give a dignified representation of an actual occurrence — doubtless the meeting of citizen and stranger at one of the graves outside the city.[2] The definiteness of the scene, — the stele with actual offerings attached, the youthful figure presenting another taenia, and the stranger standing respectfully near, — is in marked contrast with the formulary character of later lekythoi.

2. **Athens, Nat. Mus. 2019, Cv. 1694.** Vari. H. 0.285 m. Benndorf, *Griech. Sic. Vas.*, Taf. xviii, 1.

Palmettes in green-black with alternate leaves red; maeander in black. The scene is drawn in dull violet-red. Black and red are used for taeniae, brown-red for one garment, and yellow for petasos and spear. Colors well preserved.

The stele with moulding at the top stands on three steps; about it are green-black taeniae, an outline lekythos hangs at the top, and from the top step hangs a red wreath. At the left a woman in profile approaches and is in the act of attaching a red taenia to the

[1] Perhaps the lekythos described in the *Burlington Fine Arts Club Catalogue* of the 1904 exhibition as H 32, which I have not been able to examine, should have been discussed at this point. According to the description the plain stele is decorated with taeniae and a lekythos; at the left a man leans on his staff, and he, like the figure at the right, wears a red mantle.

[2] Cf. Benndorf, S. 40, with reference to Keil, *Syll. inscr. boeot.*, p. 171.

stele. She wears a sleeve chiton, undergirded, of which the folds or stripes are still visible. At the right stands an ephebos *en face*, with right leg relieved and right hand grasping an erect spear near the top. He wears a short striped chiton and a dark red mantle fringed on the lower edge; on his shoulder hangs a yellow petasos.

The vigorous composition and graceful drawing are the more noticeable because of the trace of stiffness which still remains. The scene is a variant of that on no. 1, and presumably is drawn by the same hand, though the profiles are less angular. The details of the youth's hair, and the realism of the garment folds or stripes, deserve notice.

3. **Athens, Nat. Mus. 1969, Cv. 1757.** Eretria. H. 0.26 m.

Ornament in black fading toward green. The scene is drawn in dull red; greenish black is used for taeniae and the woman's hair, while the man's hair is red like the outlines.

A plain shaft on two steps is decorated with taeniae. At the left a young woman in (chiton and) red himation stands holding out a phiale toward the stele. At the right an ephebos stands holding two spears erect; apparently he once had a chlamys.

4. **Athens, Nat. Mus. 1890, Cv. 1799 (Coll. 667).** H. 0.33 m.

Palmettes in black with alternate leaves red, complicated maeander in black. The scene is drawn in medium lines of full dark red. Red is used for garments and taeniae, and yellow for the spear.

The plain shaft on three steps is decorated with red taeniae; on the upper step is a lekythos. At the left a woman in profile holds out in both hands a flat basket with taeniae, wreath, and two lekythoi; apparently she once had a striped chiton. At the right a warrior *en face* grasps his erect (reversed) spear with his raised right hand while his left hand steadies the shield which rests on the ground by his side; he wears chlamys and helmet.

Practically the same scene, except that an ephebos takes the place of an older warrior, is found on a vase of series 2 of this class (no. 16). The same sense for fine composition out of elements simple and somewhat stiff is seen here as in the vases previously discussed. The warrior in panoply, like the ephebos, has already been noted on lekythoi with drawing in glaze outline (*e.g.* Class VI, 1, no. 6, Athens, Nat. Mus. 1761); perhaps it is a less frequent figure than the ephebos in scenes at the grave, because less familiar in city life. These four lekythoi represent variations of the same scene, viz. a worshipper at the grave met by a traveller or stranger. It is a scene that must frequently have occurred when graves lined the main roads of travel to and from the city, and its "accidental" character emphasizes the fact that vases of this class represent scenes suggested by real occurrences rather than merely academic combinations of figures.

5. London, Brit. Mus. D 82. Athens. H. 0.22 m. Stackelberg, *Gräb. der Hell.*, pl. xlv, 1.

Careful palmettes and maeander in black shading toward violet. The scene is drawn in rather coarse lines of the same black. A black wash is used for taeniae and dark red for taeniae and garments. The preliminary sketch shows white through the garments.

Simple stele on three steps; several taeniae are tied about the shaft, one of which holds a lekythos; on the upper step is a lekythos, and below it hangs a wreath of leaves. At the left a woman in profile approaches holding out a taenia in both hands. She wears a sleeve chiton and red himation. The youth standing stiffly in profile at the right is closely draped in a red mantle which is drawn in thick folds about the neck.

6. Athens, Nat. Mus. 1824, Cv. 1797. Eretria. H. 0.26 m.

Ornament and scene in dull dark red. Dark red and greenish black are used for garments and taeniae; greenish black for the hair.

The stele, ornamented with many black taeniae, has a profiled moulding at the top. At the left stands in profile a youth wrapped to the neck in a large mantle; black fold lines are indicated on the red mantle; the hair is carefully drawn with separate curls at the end. At the right a second youth in profile holds out a red taenia in both hands; his garment has disappeared; his hair is drawn like his companion's.

The figure draped to the neck on these two vases has already been noted on lekythoi with glaze outlines (*e.g.* Class V, no. 5; VI, 1, no. 15); presumably it represents the dead person himself, draped as on the bier. Normally, as on no. 5, the worshipper who presents the taenia is a woman; the simple taenia, however, in distinction from the basket containing wreaths, etc., is occasionally presented by a man. The multiplicity of taeniae on the stele, together with the lekythoi and wreath on no. 5, is characteristic of this series; possibly it is a touch of reality copied by the painter. The profiled moulding at the top of the shaft rarely takes the place of a fully indicated capital. The use of only two colors on these vases and on most of the following is a note of simplicity which is lacking on the more important later lekythoi.

7. Athens, Nat. Mus. 1994, Cv. 1742. Eretria. H. 0.325 m.

Ornament and scene are drawn in black fading toward green; red is used for taeniae.

A shaft with simple capital, decorated with many red taeniae, stands on three steps. At the left a woman carries a flat basket of taeniae; her garment has disappeared. At the right a second woman brings a flat basket from which she is taking something with her right hand; her hair is covered with a sakkos.

The representation of a woman carrying a basket on her left arm, and taking something from it with her right hand, is perhaps a bit of literalism here; later this figure becomes a type not infrequently repeated. The use of a cloth to cover a woman's hair completely (sak-

kos) was noted occasionally in Class V (*e.g.* no. 53); in classes later than the present one it is almost never found.

8. Athens, Private Collection. H. cir. 0.30 m.

The unbroken maeander and the scene are drawn in lines now dull gray; light red is used for taeniae and garments. Shoulder and top missing.

Several red taeniae are attached to the simple shaft of the stele. At the left a woman stands stiffly, carrying a red taenia in each hand; her hair is covered with a sakkos; her sleeve chiton has all but disappeared. At the right a youth stands in three-quarter profile (feet *en face*), holding the back of his right hand out toward the stele. He wears a red himation.

This scene is unusual in the present series in that one figure is represented in partial profile. The gesture of the slightly raised, relaxed right hand has already been seen in Class V (*e.g.* nos. 55 and 56); on no. 9 the right hand is extended toward the stele (cf. V, nos. 23 and 24), a gesture perhaps easier to explain. On no. 9 the fine cracks in the slip are perhaps due to the contraction of some varnish-like element in its composition; they occur occasionally in Class IX, where the slip is fairly hard and smooth, but not in the more chalky slip of later classes.

9. Athens, Nat. Mus. 1919, Cv. 1826. Attica. H. 0.27 m.

Ornament and scene are drawn in typical coarse lines of dull dark red. The slip shows many fine cracks.

A plain shaft stands on three steps. Before it stands an ephebos whose garment apparently has disappeared. His raised left hand grasps an erect spear, his right hand is extended toward the stele, palm down. The second figure is no longer visible.

10. Cassel, Mus. Frid., T 378. H. 0.195 m. **Plate I, 1.**

Palmettes (with alternate leaves red) and unbroken maeander in dull black. The scene is drawn in heavy even lines of dull violet; red is used for one garment and taeniae, greenish black for the other garment.

The plain stele on three steps is decorated with taeniae. At the left a youth in profile leans forward on the stick under his left arm and extends his right arm horizontally as if touching the stele; a red himation covers his left arm. At the right a youth standing stiffly *en face* holds out his right hand similarly, palm up; a green-black himation covers his left arm.

The gesture of the figure at the left, already noted on no. 9, finds here a simple explanation. By itself it might be simply a hand extended to touch the stele; here both figures extend the right hands, evidently with the desire to welcome each other and presumably to clasp hands. The latter assumption would emphasize the stiffness of

the scene, for the separation of the figures could only be explained by the tradition which caused each figure to be drawn quite separate and distinct from the other.

11. New York, Metrop. Mus. 06.1021.132. H. 0.26 m. **Plate I, 2.**

Palmettes and unbroken maeander in dull gray. The scene is drawn in a color now violet, varying in places to light red. Light red is used for taeniae and garments, and black for taeniae.

About the plain stele on two steps are four taeniae. At the left a woman in profile holds up a red taenia in both hands; she wears a red himation, her sleeve chiton has disappeared, and her hair is covered with a sakkos. The woman (?) at the right turns away and looks back at the stele, placing her right hand on her hip; she wears a red himation, but no chiton is visible; her hair is in a long knot or braid.

12. London, Brit. Mus. D 62. Eretria. H. 0.33 m. *White Ath. Vases*, pl. vii.

Palmettes and complicated maeander in black fading toward violet. The scene is drawn in the same color, while the hair is apparently in a wash with single strokes added on the edge. Brownish yellow and dark red are used for garments. The preliminary sketch may be detected.

Prothesis. On a high couch with delicate turned legs and pillows lies the body of the dead; it is closely wrapped in a mantle, and red taeniae are laid across it. Behind it a woman in yellow chiton and red scarf drawn up on her head bends over and touches the chin of the corpse with her right hand. At the right a youth in partial profile, wearing a red himation, places his right hand against his forehead; while at the foot of the bier (left) a young woman in profile puts her left hand on top of her head and extends her right hand. She wears a sleeve chiton and red himation, both with black fold lines. The hair of both women is short, reaching only to the shoulders.

13. Boston, Mus. Fine Arts, 95.46. H. 0.35 m. **Plate II.**

Palmettes in dull gray with traces of alternate leaves in red; complicated maeander in the same gray. The scene is drawn in coarse even lines of the same color, in one or two places on the garments are traces of a color (once red?).

Prothesis. The body of the dead, closely wrapped in a garment marked with horizontal crosses, lies on a high couch with turned legs, drawn in perspective; the head is supported by two pillows. Behind it are three women mourning, each of them clothed in a sleeve chiton marked with fine wavy lines, and an himation with slight traces of color; the hair falls in straight lines only to the shoulders. The figure at the left is in profile looking to the right, her left hand on top of her head and her right hand extended, palm up. The second is *en face* looking to the right and tearing her hair with both hands. The right-hand figure is in profile facing the left by the head of the couch, her right hand on top of her head, her left hand on the shoulder of the dead. At the extreme left is a fluted column with base and Doric capital.

These two vases (nos. 12 and 13) so closely resemble each other that they may have come from the same hand, though the second is

drawn with much more attention to detail and shows little or no trace of added color. On no. 12 the hair of the standing figures shows a little fringe of ends added to a solid color in which no brush strokes are evident, a device employed only in this series. The figure of a youth with the women mourners is unusual; on this vase perhaps the brother of the dead, on one of Class VI, 1 (Appendix, no. 16 b), perhaps the father, lends a touch of pathos which is absent when only the female mourners are depicted. This impression is heightened by the attitude of the central figure; the affectionate way she bends over the dead and touches his face, as well as the more closely drawn drapery, differentiates her from the more formal figure at the left and the figures on no. 12. All the figures, particularly the figure of the dead, are treated with a realism unusual even for the present series. It is a new scene for the lekythos painter, too literal to become popular, and with more indication of pathos in its earliest examples than was admitted later.

On both these vases the marks of this series are clear, in particular the small head, the sharp nose, and the protruding point of the chin. The delicate turned legs of the couch are carefully represented, and on no. 13 there is an unusual attempt to show in perspective the back leg at the head of the couch. The dress, too, is carefully studied, in particular the differentiation of the material of chiton and himation on no. 13. This care in detail only serves to call attention to the stiffness of the figures; if the faces and the hair were not so typically drawn, the "wooden" character of arms and hands might almost raise suspicion as to the genuineness of the vases. Such a suspicion would be quite unjustified, for the stiffness of the figures is as much a characteristic of this series as the careful composition of the scene and its note of realism.

14. Collection van Branteghem, Fröhner, no. 184. Athens (Pnyx). H. 0.32 m. Benndorf, *Griech. Sic. Vas.*, Taf. xvii, 1.

Palmettes in dull black with alternate leaves red. The scene is drawn in dull red; darker red is used for a garment.

Prothesis. The body of the dead, closely wrapped in a garment, lies on a couch, the head on a pillow at the right; over it are laid several red taeniae. Two women mourners stand behind the couch, each with the left hand on her head and the right hand extended. The hair is short, falling loose to the shoulders. The woman at the right wears a chiton (folds indicated) and a red himation; her companion wears an ungirded (?) chiton.

15. Berlin, Furtw. 2455. Athens. H. 0.31 m. **Plate III, 1.**

Palmettes in black with alternate leaves red, complicated maeander in black. The

scene is drawn in rather coarse lines of black, sometimes varying toward violet. Dark red with added black lines and light red with black lines are used for garments, thick yellow for wood, and brown wash for reeds.

Under the handle is a mass of reeds coarsely indicated in thin wash. From these projects the slender end of Charon's boat; it is outlined with a double black line and washed over in yellow. Charon bends over and draws in the boat with a yellow pole in both hands. He wears an exomis, dark red with black fold lines, and high round cap marked with black dots. Before the boat Hermes stands *en face*, looking to right; his right hand is on his hip, his left extended with kerykeion; he wears a chlamys, of which only the dull red border remains, high shoes each with a pair of wings, and high round cap. At the right stands in a stiff profile a youth wrapped to the neck in a light red mantle with black fold lines.

16. Athens, Private Collection. H. 0.32 m. *Bull. Corr. Hell.* III (1879), p. 177, no. 2; Pottier, *Lèc. blancs att.*, pl. iii.

The palmettes and unbroken maeander, as well as the scene, are drawn in black. Two shades of red with added black fold lines are used for garments, and yellow for the boat and pole of Charon.

At the left Charon, his left foot raised, bends forward as he draws his boat to the shore with a pole. He wears a red exomis, leaving the right shoulder free, and a high round cap marked with black dots. In the centre Hermes, bearded, stands *en face*, holding the kerykeion in his right hand over the end of the boat, and extending his left hand toward the third figure. Traces of his red chlamys remain, and he wears winged boots; his hair falls in loose locks to his shoulders. At the right a youth stands in profile, closely wrapped in a red mantle.

Of these two strikingly similar vases the second is known to me only through the publications. The small heads, the profiles, and the hair are quite characteristic of the present series, as is the use of yellow for wood. The black lines to indicate folds on a red garment are often found in series e of Class V, a series of vases which also show the stiff figures and small heads here noted. It is interesting to compare this treatment of the scene with the earlier one in Class V (no. 7). Here Charon as well as Hermes has the dignified look of a god, in contrast with the boatman of the earlier vase. The stiffly drawn draped youth, the person for whom Charon is waiting, has an oppressed, strained look in contrast with the other figures, and with the impassive woman on the Munich vase. Hermes also is more stiffly represented than on that vase. The attitude and the gesture of Charon is decidedly natural, as he draws his boat toward the shore.

17. Athens, Private Collection. H. 0.312 m.

Palmettes in green-black; maeander unbroken, brown varying toward violet. The scene is drawn in medium lines of brown, the hair in separate wavy lines. Light and dark red are used for garments and accessories. Much injured.

At the left Charon leans forward in his bark, his left hand on the prow, his right hand on his hip. He wears a short garment and round cap of red. Facing him stands a youthful Hermes (unbearded), his right foot on a pile of rocks and his right arm on the raised knee; in his right hand he carries a kerykeion. He wears a light red chlamys, a dark red petasos on his shoulder, and dark red boots. At the right stands in profile a youth (facing to left) wrapped to the neck in a deep red himation.

Apparently this damaged vase belongs with the two preceding numbers, though the Hermes is totally different. A youthful, unbearded figure, he faces Charon and leans forward with one foot raised on some rocks; further, the wings are lacking from his shoes. Apparently the dead person is in the background, awaiting the attention of Hermes who watches Charon approaching the shore.

18. Berlin, Inv. 3137. Athens. H. 0.373 m.

Palmettes in thin black varying to green with added red leaves; maeander in black, unbroken. The scene is drawn in thin black, now faded; green wash is applied on the boat, and dark red is used for garments.

At the right Charon, seen in partial profile from behind, stands near the end of his boat, holding his thick pole in his right hand and bending over, as he extends his left hand toward the woman; he wears a red exomis and dotted round cap. Near the high end of the boat is a slender standard. Before the boat stands a woman in profile with head slightly bowed. Traces remain of the mantle which entirely covers her arms and the back of her head, but her chiton has disappeared. At the left a young girl stands in partial profile, holding out on her left hand a casket with legs, and carrying an alabastron hung from cords in her lowered right hand. Her chiton has disappeared and the red mantle is much rubbed. On either side of the central figure flies to the left a little ψυχή, one with arms extended, the other with one hand to its head. The ends of the hair are in separate curl lines; the profiles somewhat angular.

Unfortunately the fine drawing of this vase has been much damaged, but enough remains to show its firmness and dignity of line. The rude type of Charon is not quite as marked as on some vases of Class V (nos. 7 and 8), but it is distinctly the face of the common boatman (cf. Class VI, 1, no. 7), and he reaches out for his passenger in an eager manner strongly contrasted with the woman's dignity. The peculiar standard in the front of his boat I am unable to interpret. The dead woman is accompanied by her maid with funeral offerings, as if she were setting out to visit another's grave. Similarly an attendant maid appears on no. 19.

19. Coll. van Branteghem, Fröhner, no. 186. Athens. H. 0.383 m.

Palmettes (with alternate leaves red) and maeander in black. The scene is drawn in red; green is used on Charon's cap, and red for garments.

Hermes, grasping the left hand of a young girl and looking down at her, conducts her toward Charon in his bark. He wears a chlamys and a petasos hangs on his shoulder. Behind the girl is a little nude slave carrying a vase. At the right Charon stands *en face* in his bark, his left hand holding his oar, his right hand extended toward Hermes and the girl as if to welcome them; he wears a red exomis and a high cap marked with dull green.

20. New York, Metrop. Mus. 09.221.44. H. 0.317 m. **Plate IV.**

Palmettes in dark violet with spaces for red leaves; unbroken maeander also in violet. The scene is drawn in even lines of black; red is used for garments and thin yellow for the boat.

At the left a woman with head bowed stands in profile, wrapped to the neck in a red himation with black fold lines. Before her on a rock a nude child with curly hair stands *en face* looking up at the woman and extending its right hand toward her face; in the left hand is the handle of a little go-cart it is drawing. Facing the two and looking at the child, Charon stands in his boat; his right hand rests on the end of the boat, and his left hand is raised on the erect pole; he wears a red exomis and a high cap with black marking. His face is of the "noble" type.

As on a vase of Class V (no. 8) the figure of a dead girl is accompanied apparently by her mother, so in this scene a child at play is introduced between Charon and the mother for whom Charon has come. This nude boy with his go-cart, stretching out his hand toward the mother, seems to make even Charon pause and lower his beckoning hand for a moment, while the mother looks longingly at her child. Charon, standing easily in his boat, has a more simply human face than on no. 14, but not the rude features of no. 17. The child is raised on a rock, probably to give it a more important place in the composition. On grave monuments a child is not infrequently introduced with its mother, following the tradition of this and earlier lekythoi (*e.g.* Class IV, 3, no. 7).

21. London, Brit. Mus. D 59. H. 0.36 m. *White Ath. Vases*, pl. ix.

Palmettes in dull thin yellow with spaces for red leaves; the maeander in the same color has one horizontal cross at the extreme end. The scene is drawn in even coarse lines now dull gray, varying to violet; the hair is in single strokes of thin dull red. Bright red is used for the short chitons and yellow for the dead man's belt. The lines of the outline strokes show light gray through the red garments, for the paint does not adhere to them. Drawing delicate.

Depositio. In the centre on three steps is a stele with plain square top and with traces of red taeniae around it. Before it two winged figures are depositing the body of a dead youth; he still wears his cuirass, with a yellow ornamented belt. The winged

figure at the left bends far over, grasping the body above the knees; he is bearded and his hair flies out in all directions. His companion, a beardless youth, holds the body underneath the shoulders. The former wears a short red chiton, the latter a short chiton with broad band of red at top and bottom.

The presence of all the characteristics of this series makes it the more interesting to compare this lekythos with another in the British Museum on which is found the same scene (Class VI, 1, no. 2). On the latter the drawing is far more free and graceful; on the present vase there is the same literalism in the treatment of a dead body, the same successful sense for composition, the same striking differentiation of the two winged figures. The effort to represent the left-hand figure as wild and grim with the grimness of Death is so marked that it may be regarded as a new element contributed by the painter of this vase. Again it is not quite clear whether these winged figures are Thanatos and Hypnos, or Boreas and Zephyros. The following lekythoi, on which the surface of the vase is considerably damaged, indicate that this scene was not limited to the very few examples in museums.

22. **Athens, Private Collection.** Pikrodaphni. H. 0.315 m.

The palmettes have disappeared; maeander unbroken. The scene is drawn in thin dull red.

Depositio. In the centre is a high slender mound, with taeniae around it, and trees with leaves in thin green wash. Before it stand two winged figures, doubtless holding the body of a dead person. The figure at the left, with wings raised behind him, bends over slightly as if carrying the head and shoulders of the dead. The figure at the right crouches low down; only the outlines of his wings remain. The head is fairly small but the chin is less square than usual.

23. **Athens, Private Collection.** H. to shoulder 0.19 m.

Neck and shoulder gone; unbroken maeander in thin dull green. The scene is drawn in thin dull red varying to violet. Dark red and yellow are used for garments and taeniae. Much damaged.

Depositio. On two high steps is a stele bound with red taeniae. Before it the body of the dead, closely wrapped in a red mantle, is held stiffly in a horizontal position by two winged figures, of which only one remains visible. This beardless winged figure at the right bends forward a little with right foot advanced, holding the body by the knees. He wears a chlamys (?) and yellow shoes laced high; his curly hair hangs loosely to the shoulders.

Series 1. *Conclusion*

The lekythoi of series 1 form a fairly homogeneous group, which may well have come from some one shop or set of painters. The

shape is rather heavy, with flat shoulders, more like Class IV than Class V; the slip is less chalky than Class V or Class X, and often shows many fine cracks due to the contraction of some element in its composition; the shoulder ordinarily has palmettes in thin greenish black with alternate leaves red, as is usual in later classes, while the maeander is never broken by ornamented squares in the manner usual both in Classes IV and V and in later classes. The scene itself is drawn either in a gray-black paint which may have a greenish or a violet shade, or a red tending toward violet. The lines are coarse and slightly broken, like a pencil line on slightly rough paper. As for the color of the outline drawing, though the variety of shades is great, it is possible that they are all produced by differences in the admixture of a black and a single red; in fact, much of the variety may be due to differences in the soil with which the vase has been in contact. The use of yellow for wooden staves, for the petasos, and for Charon's boat is characteristic of this series. It may be compared with the yellow on several vases of Class V, series e, a series in which the use of black fold lines on a red garment is more general than in the series under discussion. Some likeness between the drawing on vases of this series and of the series in Class V just mentioned might be pointed out (*e.g.* the stiff figures with small heads), though the resemblance is not close. So far as the use of yellow is concerned, we are dealing with a different experiment in each series, and its use for wood in the present series is apparently a case of literalism. The occasional red stripes on the garments and the use of greenish black for the hair together with red outlines are not peculiar to this series, but they are in line with the literalism or concreteness of these scenes.

The scenes include the four subjects found on lekythoi with outline drawing. In the common scene at the grave the stele is a rather broad plain shaft, on which are bound many red and black taeniae, together with a hanging lekythos in several instances. The only variation is the high mound, bound with taeniae on one *depositio* scene (no. 22). The two figures at the grave are chosen from a series of not unfamiliar types, but the combination is not so mechanical as it becomes later; *i.e.* the mourner and the stranger (nos. 1–4), the mourner and the figure of the dead (nos. 5–6), the youths greeting each other (no. 10) are put together with an evident reason, as if the painter were representing what he had actually seen. The ephebos with spears (nos. 1–3, 9), the woman with offerings (nos. 2–5, 7, 8), the bearded warrior with shield (no. 4), the youth draped to the neck,

probably representing the dead (nos. 5, 6, and cf. 15), are figures already familiar; on the other hand, the woman carrying a flat basket on her left arm, and taking something from it with her right hand, occurs here for the first time. It has been noted that these types regularly are drawn either in full profile, or in full front view with head and one foot toward the stele, producing a marked impression of stiffness.

The *prothesis* scene in its extreme form is limited to this series and to one example of Class VI, 1 (Appendix, no. 16b), which is drawn with glaze outline but in exactly the same style as this series. It is a striking instance of the effort for something new, which is obtained by representing literally a scene from the actual practice of burial. It is not at all relieved by the idealistic suggestion of the Charon scene or the *depositio* scene; both in its bare literalness and in its pathos, particularly where one of the bereaved family is represented, it is out of line with Greek art of this period, and naturally it did not become popular. In its representation of fact it is extremely important for the student of Greek life. When it reappears later (*e.g.* Class XIV), this literalism has been decidedly modified.

The Charon scene has occurred on lekythoi which doubtless are earlier (Class V, nos. 7–8), and it appears with variations in other classes from this period as well as in later classes. Its treatment of a *myth* connected with death, the Charon myth, is in sharp contrast with the realism of the *prothesis* scene. However, the presence of an attendant with vase or chest (nos. 18, 19), and in particular the figure of a child with its toy cart (no. 20), illustrate the fondness of these painters for some touch drawn from daily life.

The *depositio* scene, a scene from actual life relieved by the reference to myth in the winged figures who bring the dead person to the grave, occurs three times. It is by no means improbable that these vases are earlier than the ones in Class VI, 1, on which the same scene is found. Still the adaptation of such a scene to the lekythos, for one must believe that it was adapted from some monumental painting, seems less likely for the realists who made lekythoi of Class IX than for painters who show more traces of imagination.

The characteristics of the present series, the small heads with angular profile (square chin, sharp nose, and retreating forehead), the detail of the hair (often in large distinct locks, or with the ends carefully indicated by short parallel strokes), and the fine simple treatment of the eye (with but one stroke for the upper eyelid and

eyelashes) have been noted. Just these characteristics occur on several lekythoi of Class VI, 1 (nos. 11–16), and these six vases, with one similar one in Appendix (no. 16b), must be regarded together with the vases just discussed. They all constitute a group which probably came from a single shop or one set of painters. Such a series, with its traces of archaism in the drawing, its use of types, and its lack of very fine examples, is difficult to date. Probably it belongs to the middle of the fifth century and runs parallel to Classes V and VI; probably it is more limited in time than these classes, and Class V includes specimens earlier than any in the present class and later specimens as well. In any case, it represents the first experiment in the use of matt color for outline drawing. The experiment was continued in the later series of Class IX, but soon gave way to the more successful use of color in Classes X and following. The various places where these lekythoi were found may be proof of a wide, though brief, popularity.

SERIES 2. *Heads of the figures fairly large and square (not angular)*

The second series differs from the first primarily in the drawing of the head. The shape of the vase, the character of the slip, and the use of color remain practically the same. The difference in the drawing, however, is usually clear. Not only is the head larger and the profile less angular, but the small chin carried well forward and the delicately drawn eyes are quite characteristic. The typical eye is drawn with four nearly straight lines, two for the eye itself, one to emphasize the upper lid, and one for the eyebrow. Except for two Charon scenes, these vases show only mourning at the grave or offerings at the grave.

1. **Athens, Nat. Mus. 2020, Cv. 1695.** H. 0.25 m. Benndorf, *Griech. Sic. Vas.*, Taf. xvi, 2.

Palmettes in green-black with alternate leaves red; maeander in black. The scene is drawn in dull violet-red, but the hair is in green-black wash. Red and black are used for garments and taeniae.

The plain stele with square top rests on two steps; about it are several red and black taeniae. At the left a youth stands stiffly, his left hand on his forehead and in his right hand a goose or duck (reserved white). He wears a red himation. At the right stands a woman in the same stiff manner holding out both hands to receive the goose or as if presenting something at the stele. Her hair is in a sakkos; she wears a striped chiton and a red himation over both shoulders.

As compared with nos. 1 and 2 of series 1, this vase illustrates the characteristic drawing of head and profile which differentiates

series 2 from series 1. In the stiffness of the figures, the literalism of the scene, as well as in the stele bound with many taeniae, the resemblance is close; the greenish black hair and the peculiarities of the woman's dress may also be noted in vases of series 1. The youth, who has raised one hand in a gesture of grief, has brought to the grave a goose, and the woman opposite extends her hands to receive it. Benndorf (l. c.) presents evidence that the goose was given by lovers to young women as a love token, and suggests that as such it finds a place among offerings at the grave. The question might be raised whether the young woman represents the dead person receiving the gift brought by her surviving lover; among these literal scenes, however, it is more natural to assume that the woman is a relative of the dead person, who is holding out her hands to receive the bird or perhaps is holding out a taenia which is no longer visible.

2. **Athens, Nat. Mus. 2021, Cv. 1677.** Vari. H. 0.265 m. Benndorf, *Griech. Sic. Vas.*, Taf. xxi, 2.

Drawn in dull black (gray). Dark red is used for the woman's hair and mantle; cinnabar red for folds of the chiton, sword scabbard, and taeniae; solid black for the lowest taenia and the old man's cloak. Left side of the scene damaged.

Square stele on two high steps. Taeniae are fastened about the shaft at various points, and from the top hangs a short sword in its red scabbard. At the left a young woman in profile extends her right hand toward the stele, and touches her hair with her left hand; she wears a sleeve chiton with red fold lines and dark red mantle. At the right an old man with sad expression stands in profile with head bent forward; body and head are wrapped in a black cloak, held about him by his right hand; in his left hand is a cane. His hair and beard are gray.

Even among the lekythoi of the present class this scene is remarkable for its concreteness and realism. The scabbard on the stele marks the grave of a soldier; at the right the father stands bent over with age and showing his grief in his face; while a wife or sister at the left is tearing her hair with one hand and extending the other, perhaps in a gesture of despair. Such a detail as the indication of the man's hair by gray dots is unique and would be out of place in a scene drawn less literally.

3. **London, Brit. Mus. D 67.** Athens. H. 0.265 m. *Catalogue of Vases in Brit. Mus.* III, pl. xxvii.

Palmettes and maeander in black. The scene is drawn in fairly coarse lines of brown-black. Dark red is used for a garment and light red for taeniae. Traces of the preliminary sketch are visible.

The plain stele on two steps is decorated with taeniae. At the left a woman stands

stiffly in profile holding out in both hands a flat basket of taeniae. The color is gone from her garment; a red band holds the sakkos about her hair. At the right a bald old man seen in three-quarter view from behind, leans forward on a stick under his left shoulder, and puts his right hand on his forehead in attitude of grief. The red mantle about his body is supported by the stick under his shoulder.

The woman's figure is drawn in much the same style as on some vases in Class V (*e.g.* no. 54, Athens Nat. Mus. 1960). The figure of a man leaning on his staff and seen from behind has been discussed under Class III, no. 55 (Munich, 199); in this instance the artist is reproducing familiar types instead of working directly from life, though this type is admirably adapted to the aged mourner here represented. The shape of the head is not distinctive of the present series, and the woman's face with its small protruding chin and delicately drawn eye recalls certain lekythoi of Class VI, 1 (*e.g.* no. 9). The lines in which the scene is drawn were perhaps originally in glaze; if so, this lekythos should have been treated in connection with no. 15 of Class VI, 1.

4. **Athens, Nat. Mus. 1967, Cv. 1706.** Eretria. H. 0.30 m.

Palmettes in green-black with alternate leaves red. The maeander and the scene are drawn in thin green-black; two shades of red are used for taeniae, and brown-red for one garment.

The slender stele with Doric capital rests on three steps; many taeniae are fastened about it and near the top hangs a black lekythos. At the left a woman crouches by the stele, raises her right hand in grief, and places her left hand on her head as if tearing her hair, which falls free on her shoulders. Her garment has disappeared. At the right stands an ephebos draped in a red mantle.

The fine drawing of this vase is much rubbed. Here, as on several vases which follow, along with the characteristic drawing of the figures and realism of the scene a striking delicacy may be noted in the lines of the face. The kneeling woman at the grave has been noted twice on the later lekythoi with drawing in glaze (VII, 2, no. 18; VIII, 1, no. 10); probably both these examples are later than the vases now under discussion and repeat a theme which originated with the realistic painters of the present class of lekythoi. The contrast between the sweet face of the woman and her violent gestures adds to the pathos of the scene.

5. **Athens, Private Collection.** H. about 0.30 m.

Drawn in a color now violet-gray. Bright red is used for one garment.

In the centre a plain slender stele stands on two steps. At the left kneels a woman, face seen in front view, with both hands raised to her hair. At the right stands a youth in profile; his red mantle is closely wrapped so as to cover both hands.

6. Athens, Nat. Mus. 1934, Cv. 1750. Eretria. H. 0.25 m.

The ornament and scene are drawn in green-black. Two shades of red and black are used for taeniae and garments.

The slender stele on two steps has a profiled moulding at the top; dark violet-red taeniae are tied around it. At the left a woman stands in profile with a flat basket of taeniae on her left arm, from which she is taking something in her right hand. She wears a sleeve chiton with red stripes. At the right a girl (?) kneels before the stele; her right hand is on her breast, while her left hand holds above the shoulder a mantle that falls loose behind; the mantle is in red with black fold lines.

The figure at the right is called by Couve a kneeling ephebos; if this is correct, it is a unique example of a young man kneeling and making a gesture of grief. In any case, the mantle held at the shoulder and falling loose behind is unusual. Similarly, the woman's right hand poised above the basket of taeniae is unusual; apparently, it is an experiment of the painter who wishes to denote the act of removing something from the basket. The vase is unusually short and heavy even for Class IX.

7. Earl of Elgin Collection. H. 0.312 m. Burlington Fine Arts Club Exhibition, 1903–1904, *Catalogue*, pl. xciii, H 39.

The palmettes have disappeared; maeander unbroken. The scene is drawn in brown (?); bright red is used for a garment.

The slender stele on two high steps is crowned by a capital and decorated with taeniae. At the left stands a woman holding out a flat basket. At the right a second woman stands *en face*, with head bowed, her left hand on top of her head and her right hand extended so as apparently to touch the top of the stele. Her hair falls in loose curls about her shoulders, and she wears a red sleeveless chiton.

Probably this vase, which I know only from the publications, belongs in the present series. The attitude of the woman, as rigid below the waist as it is mobile above, should be compared with the similar figure on no. 8.

8. Berlin, Inv. 3964. H. 0.32 m.

Palmettes, maeander, and scene in even lines now dull brown, probably as the result of fire. There are traces of alternate red leaves in the palmettes; maeander unbroken. Dark red (now almost black) is used for garment and taeniae. The hair is drawn in single strokes of the outline color.

The stele on two high steps is crowned with simple mouldings; about the shaft is a red taenia. At the left stands a woman in partial profile, both hands raised above her head. She wears a red sleeveless chiton, girded over over-fold; her hair is short. At the right a child approaches carrying on its head a hydria; the left arm is not visible; the garment has disappeared.

9. **Berlin, Inv. 3963.** H. 0.32 m. **Plate III, 2.**

Palmettes, maeander, and scene in even lines now dull brown, probably as the result of fire. There are traces of alternate red leaves in the palmettes; maeander unbroken. Dark red is used for a garment. The hair is drawn in single strokes of the outline color.

The stele on two rather high steps is crowned by simple mouldings. At the left a girl in profile approaches, holding out on her left hand a smegmatotheke, and with her right hand steadying a flat basket on her head. Her garment has disappeared. At the right a youth stands in profile, wrapped to the neck in a dark red mantle; he carries a staff obliquely under his covered left arm. In both faces may be seen an effort to depict sadness.

Numbers 8 and 9 are a pair of vases, made apparently at the same time by the same hand. The firm delicate profile with round chin, the severe treatment of the eye, the unsuccessful effort to foreshorten the hand, and the two methods of representing the hair — with short curving strokes, and as a mass with short straight ends — are seen on both. Moreover, both scenes have a simple dignity not always attained on lekythoi of this class. On number 8 the motion of the upper part of the left figure is balanced by the movement of the legs of the right figure, but in both cases the movement is restrained. The hydria brought by the girl is decidedly unusual; it has been discussed under Class VI, 1, no. 25 (Munich, Inv. 2170). On number 9 also, the girl attendant brings on her head an object, here the flat basket of offerings; on this vase alone it is carried on the head leaving the left hand free for a toilet vase. The youth draped to the neck is already familiar, but here a staff is held obliquely under his bent left arm. Usually this figure may be interpreted as the dead person at the grave; if that interpretation be accepted here the staff might be an allusion to the soul's journey to its future home. The addition of a staff carried but not in use, is the more noticeable in a figure which the painter found as an accepted type.

10. **Leyden, I, 99/6, 2** (Cat. xvii^{b}, 27). Athens. H. 0.245 m.

Palmettes and maeander in dull violet-black; the side palmettes have spaces for five red leaves which have disappeared. The scene is drawn in dull red; darker red is used for a garment.

A fairly slender stele stands on three steps. At the left a woman in profile holds out both hands, as if with a taenia. Her garment has entirely disappeared; the hair is drawn loosely back and confined in a small knot. At the right a youth stands stiffly in profile; he is draped to the neck in a dark red mantle.

11. **Leyden, I, 99/6, 3** (Cat. xvii^{b}, 29). Athens. H. 0.23 m.

Palmettes and unbroken maeander in violet-black. The scene is drawn in dull red; bright red is used for garment and taeniae.

The stele with simple square top stands on three steps, the upper one higher than the

other two combined. About it are tied three taeniae. At the left a woman in profile holds out in both hands a red taenia; her garment has entirely disappeared. At the right a youth stands stiffly in profile; he is draped to the neck in a red mantle.

12. Leyden, I, 99/6, 1 (Cat. xvii[b], 20). Athens. H. 0.26 m.

Palmettes and complex maeander in dull black; the side palmettes have spaces for five red leaves that have disappeared. The scene is drawn in dull red; darker red is used for a garment. Part of the scene was sketched first with a sharp point.

The stele with simple square top stands on three steps; two red taeniae are fastened above it. At the left a woman in profile approaches, holding out in both hands a faded taenia. Her garment has entirely disappeared; the hair is drawn loosely back and confined in a small knot. At the right a youth stands *en face*, holding out his right hand to the stele (touching it?); in his left hand he carries a lyre. He wears a red mantle.

These three vases which resemble the pair just discussed, illustrate the limitations of the lekythos painter. On all three the left-hand figure is a woman in profile with hands extended; in each instance the woman's garment is gone, and on no. 10 the taenia which doubtless she carried has disappeared. The right-hand figure on nos. 10 and 11 is again the draped youth who is probably the dead person; on no. 12, the youth carrying a lyre is probably one of the survivors, for music at the grave may be regarded as one of the "offerings" brought to the dead person. The literal representation of this music scene is found on no. 22 of the present series.

13. Athens, Private Collection. Pikrodaphni. H. 0.252 m.

Palmettes with green-black and light red leaves; simple maeander in green-black. The scene is drawn in a violet-gray (once red?). Two shades of red are used for taeniae and garments. There are traces of the preliminary sketch in the soft slip.

The stele, crowned by slight bead moulding, stands on two steps. At the left a youth stands in profile, closely wrapped to the neck in his himation. At the right a youth leans forward with his right foot on a high block beside the stele, and his right arm rests on the knee with hand relaxed. He wears a large dark red mantle.

With this scene may be compared the scene on a lekythos exhibited in the Burlington exhibition in 1904 (*Cat.*, pl. xciii, H 31, h. 0.28 m.) from the Earl of Elgin Collection. On that lekythos the square block is behind the stele and the youth at the right leans forward with his foot on the upper step beneath the block; the youth at the left stands in profile, his left hand on a staff or cane. The type of figure leaning forward and supporting himself on his raised knee is an interesting example of a type developed in painting, doubtless in monumental painting, before it was utilized on lekythoi, and long afterward adopted by sculpture (*e.g.* the Poseidon of the Lateran, and the youth adjusting his sandal in the Louvre).

14. Boston, Mus. Fine Arts, 94.127. Athens. H. 0.323 m. **Plate V.**

Palmettes in green-black with traces of alternate red leaves, the complicated maeander also in dull black. The scene is drawn in brown-red; green-black and dark red are used for taeniae.

The plain stele on two steps is decorated with several taeniae. At the left a woman stands nearly *en face* steadying with her right hand the flat basket of blue and red taeniae on her left arm. Her garment has disappeared; the hair is loosely drawn back and gathered in a low small knot behind; she wears earrings. At the right a young woman with short hair stands in partial profile holding out a black taenia in both hands; the sleeve chiton has disappeared, but there are traces of red stripes (?).

This vase, in spite of the individual peculiarity of the drawing, may be compared with nos. 8–12 in the simple dignity of the scene. The eye drawn with nearly straight lines and the round protruding chin are found on other vases of the present series. The treatment of the profile and the thick neck may be compared with that in the case of a woman in the same attitude as the left-hand figure, on another lekythos in Boston (96.721, Class VI, 1, 9) where the eye is drawn very differently. The two lekythoi are of about the same period. The attendant mourner, the right-hand figure on the vase now under discussion, has short hair as on the other lekythos. Here the treatment of the woman's hair, with heavy loop over the ear and small knot behind, is like that on many lekythoi of Classes V and VI; on the earlier lekythoi of Class IV there is often the same lock over the ear, but the low knot is round and protruding, while on still later lekythoi the knot is usually higher.

15. Athens, Private Collection. H. 0.335 m.

Palmettes in green-black with spaces for red leaves; maeander unbroken. The scene is drawn in thin dull red. Bright red, dark red, and green-black are used for garments and accessories.

About the broad stele are seven bright red taeniae. At the left stands a young woman with head bowed, holding out a flat basket of dark red and dull green taeniae. Her hair, drawn in curved strokes, is rolled in a knot at the back of her head; she wears a sleeve chiton with bright red stripes. At the right a second young woman stands holding out a smegmatotheke drawn in outline. Her garment has now disappeared, but the light red headcloth with dark red bands still remains. The hands and eyes are very delicately drawn.

16. Stackelberg, *Die Gräber der Hellenen*, Taf. xlv, 2. Athens.

The stele with square top on three steps is adorned with red taeniae. At the left a woman approaches, holding out in both hands a flat basket with wreaths, lekythoi, and taeniae. Her garment has disappeared. At the right stands an ephebos in partial profile,

his right leg relieved; his right hand is raised as though grasping a spear; he wears a dull red chlamys, a petasos on his shoulder, and boots.

The present location of this vase is not known to me, but apparently it belongs in the present series. The gesture of the youth is, I believe, wrongly interpreted by Stackelberg, who regards it as a gesture of lamentation; the attitude of the body as well as the drawing of the hand indicate that he was holding a spear or staff.

17. Athens, Private Collection. Vari. H. 0.32 m.

Palmettes in dull black with four leaves (five red leaves have disappeared?); unbroken maeander in brown-red. Scene drawn in thin dull red, varying to brown; dark red is used for garments.

The stele is fairly slender and crowned by simple mouldings; there are traces of taeniae on it. At the left a woman stands in profile holding out an alabastron toward the stele in her right hand. She wears an outline chiton and a dark red himation. The hands are carefully drawn; the face seems narrow, as if the head had been slightly turned toward the spectator. At the right an ephebos approaches with right hand upon an erect spear, and head bowed. He wears a chlamys once red, a petasos on his shoulder (?), and high boots now brown.

18. Brussels, Mus. Cinq. A 1023. H. 0.28 m. Collections Somzée, *Cat. de vente*, 1901, no. 103.

Palmettes and unbroken maeander in dull black. The scene is drawn in dull red (rose); dark red is used for a garment, light red for a garment and taeniae, yellow for staff and petasos, and black for a taenia.

The slender stele on two steps is decorated with many taeniae, and crowned with a simple triangular block. At the left stands a woman in profile, a pitcher in her lowered left hand and a phiale in her extended right hand. Her sleeve chiton has disappeared, but the dark red himation remains. At the right an ephebos in partial profile with bowed head leans forward on the high staff in his right hand, his right leg relieved; he wears a light red chlamys and yellow petasos.

An earlier example of this scene, the old scene of libation at the departure of a warrior but transformed by the presence of the stele to an occurrence at the grave, has been discussed under Class V (no. 28, Athens, 1789). Here the scene is modified by the bowed head of the ephebos so as to suggest an act of worship at the grave, at which perhaps a stranger, perhaps a departing brother or son is present. In this respect it agrees with the scene on nos. 16 and 17. The attitude of the youth on nos. 16 and 18 is much the same, and is less stiff than the ephebos at the grave on lekythoi of Class V; it is not, however, an invention by the lekythos painter. The drawing is more free and delicate than on most vases of this class, and a fine feeling for the meaning of the scene is introduced.

19. Athens, Nat. Mus. 1941, Cv. 1688. Eretria. H. 0.32 m.

Palmettes in green-black without red leaves; simple hasty maeander, also in black. The scene is drawn in thin dull red, with thin green wash added to a few strokes of outline color for the hair; dark red and light red are used for garments and taeniae. Colors vivid.

The fairly slender stele on two steps has a profiled moulding at the top; about are taeniae in two shades of red and in black. At the left a bearded man leans on the knotted staff in his left hand and extends his right hand, palm down, toward the stele. He wears a dark red himation with black fold lines. At the right a young woman (?), whose garments have disappeared, is tying a taenia about the stele; her basket of taeniae has been set down on a step of the stele.

This treatment of the hair has been noted in connection with several lekythoi of the preceding series, but the small heads, the angular profile, and the simple eyes of that series are not found on the present vase. The definiteness of the woman's act in tying a taenia about the stele may be credited to the literalism of the artists who made the lekythoi of this class. The familiar gesture of the man indicates his desire to share in the act of worship in progress.

20. Athens, Nat. Mus. 1974, Cv. 1753. Eretria. H. 0.385 m.

Palmettes in dull green with alternate leaves red; maeander unbroken. The scene is drawn in thin dull green; red is used for garments and taeniae. Much effaced.

The plain stele on three steps shows traces of taeniae. At the left Hermes stands with back to the stele looking away from it; his left hand grasps a long wand or spear, in his extended right hand is the kerykeion. He wears a large chlamys, high red shoes, and a conical red cap. At the right a woman stands *en face*, holding in her left hand, away from the stele, a red taenia. She wears a red chiton with long sleeves.

Hermes, conductor of souls to the lower world, has been noted as a regular figure in the more complete Charon scenes; in the scene at the grave his presence is most unusual, but it occurs once on a lekythos of Class VI, 2 (no. 6; Athens, 1940). In that case the stele serves only to indicate that it is an occasion connected with death, for the scene would be complete without it. Here the scene lacks unity, for on one side we have a worshipper bringing a taenia, on the other side Hermes starting away from the stele. To explain the figure of Hermes we must assume the presence of the soul (not represented) which he is conducting to the lower world.

21. Athens, Nat. Mus. 1802, Cv. 1782. Athens. H. 0.21 m.

The stele with moulding at the top rests on two steps and is decorated with black taeniae. At the left a small naked boy crouches on the lower step. At the right a young woman brings a flat basket of black taeniae; the color of her garment has disappeared.

Unlike many of the smaller lekythoi the present vase preserves the slender proportions of the normal size. The realism of the scene is striking: it is the mother who comes to worship, doubtless at her husband's grave, and the child, who has come with her, crouches on its father's tombstone.

22. **Paris, Louvre, CA 612.** Eretria. H. 0.315 m. **Plate VII, 1.**

Palmettes black with bright red for leaves and centre of palmette; maeander in black, broken only by tip of stele. The scene is drawn in (greenish) black; red and black are used for taeniae, and bright green wash with black fold lines is used for a garment.

The stele with pediment top stands on three steps of unequal height; several taeniae are tied about the shaft. At the left in a chair with back sits a youth bending forward and playing or tuning his lyre; his green himation has slipped down, leaving the right side uncovered, and his feet are crossed. At the right a young woman stands in partial profile with right foot on the second step of the stele; on her knee is a hare with front feet on her left hand. Her hair is gathered in a low knot at the back, the loose curls carefully indicated; her garment has disappeared.

The rounded lines of the profile and the carefully drawn eyes of the present series are to be noted in this unusual scene; and as on nos. 14 and 17 the narrow head of the woman is possibly an unsuccessful effort to represent it as partly turned. On several later lekythoi a bird is brought as an offering at the grave; here the hare is a household pet, brought, no doubt, with the idea of pleasing the soul of the dead by the presence of a favorite animal. The woman supports it on her knee and touches the stele as if she wished to bring it as close as possible to the stele which stood for the dead person. The seated youth playing the lyre may represent the dead person himself (cf. Class X, 2, no. 20; XI, 3, no. 6) engaged in his favorite occupation, as on some stelae both of earlier and of later date; or possibly the youth may be a survivor who makes an offering of music at the grave. While with his right hand he plays the lyre, he seems to be turning the upper bar of the instrument as if adjusting the key, or perhaps touching the upper end of the strings to secure the exact note desired. The scene is treated literally and with great care; without the woman's garment, it is difficult to judge of the composition as a whole.

23. **London, Brit. Mus. D 66.** H. 0.21 m. *White Ath. Vases*, pl. xxv a.

Palmettes and maeander in dull violet-black. The scene is drawn in red outline, and the same red is used for hair and garment. Boots and petasos are in a yellow wash. The preliminary sketch in the soft slip shows shiny.

The stele on two steps is crowned by a careless broad palmette; on it are traces of

two taeniae in red with black tassels. At the right a young boy runs toward the stele, holding out his right hand, palm up. He wears a chlamys, high boots, and petasos on his shoulders. His hair falls in curls to his shoulders.

This lekythos does not fall definitely into any classification, but the character of the slip and of the colors leads me to include it here. The preliminary sketch, the presence of but one figure, and the unusual proportions of the figure, lead me to regard it as an experimental vase produced by a painter not accustomed to making lekythoi.

24. Athens, Nat. Mus. 1926, Cv. 1668. Eretria. H. 0.32 m.

Palmettes in black varying to green, with four black and five faded red leaves; complicated maeander in black. The scene is drawn in medium lines of thin dull red; a thick dark red and a green-black are used for garments and details.

At the left Charon draws his boat (simply outlined) to shore with a pole in both hands. He wears an exomis in green-black and high round cap. Before the boat Hermes stands *en face*, holding a black kerykeion down in his right hand, and extending his left hand to take the hand of the woman before him. He wears a petasos (in outline), and a dark red chlamys with tassels at the corners. At the right a woman stands in profile, drawing her black mantle over her head with her right hand and holding out her left hand to Hermes. Her chiton has disappeared. On each side of the central figure a black ψυχή flies toward the left.

25. Paris, Louvre, N 3449, Lec. 66. Athens. H. 0.29 m. Stackelberg, *Gräb. der Hell.*, Taf. xlviii.

The palmettes on the shoulder have nearly disappeared, but traces remain of the unbroken maeander in red. The scene is drawn in dull red; bright red, thin dull green, and thin yellow are used for garments and accessories.

At the left Charon bends forward leaning on his pole and steps up as if about to leave the boat; he wears a green exomis and high red cap. The boat is yellow with a wide red outline, and the pole yellow-brown. A bearded man, entirely wrapped in a red mantle, stands in profile before the boat. At the right a woman in three-quarter view stands looking toward Charon. She wears a chiton, the upper part of which has disappeared, and a dull green mantle which she is drawing up with her right hand. Above, three ψυχαί, with hands out or one hand on the head, are flying toward the right. The hair of Charon is in separate straight strokes; that of the others in close, curving strokes.

These two lekythoi with the Charon scene are not very different from those with the same scene in series 1, but the drawing is more free and sure and the marked characteristics of series 1 are lacking. On no. 24 no yellow paint is used. Hermes stands stiffly, holding his left hand out to summon the woman, and she starts to give him her left hand while with a gesture of shrinking she draws her mantle about her head with her right hand. Evidently she is dressed for her journey with Charon. Hermes is more human than in the earlier

scenes in that the wings are not depicted on his ankles, and he wears the ordinary traveller's petasos. The scene is dignified, and the drawing simple and delicate. On both vases the presence of small flying souls suggests the brink of the river which bounds the realm of the dead. On no. 25 Charon alone supplies the imaginative element; the bearded man is bent over with age and closely draped like other figures supposed to represent the dead; the woman, drawing her mantle about her as if preparing to follow her husband or father, raises her left hand stiffly, perhaps to indicate her connection with the scene. The small "souls" are depicted in the early manner with real bodies and wings, not in the attenuated form of mere lines as is usual on vases of Class X.

Series 2. *Conclusion*

The lekythoi included in series 2 for the most part retain the somewhat heavy shape noted under series 1. Occasionally the slip is crackled in a similar manner; in some cases, however (*e.g.* no. 22), it has the chalky consistency which later becomes general. The palmettes on the shoulder are regularly drawn in black which shows generally a greenish, sometimes a violet tone; alternate leaves of the palmettes were added in red, and in some instances (nos. 12, 17, and 24) there were five red leaves and four black ones (cf. Class VI, 1, no. 16). The maeander, in the same dull black as the palmettes, is unbroken and fairly simple.

For the scene itself a preliminary sketch may be detected in one or two instances (nos. 3, 13). The color ordinarily used for the outlines varies from a dull red to a violet-black; rarely the lines are now in a thin black or gray with a trace of green. As in series 1 the lines are rather coarse, not shaded, and slightly uneven like the lines of a lead pencil. On nos. 1 and 19, as on several vases of series 1, the hair is indicated by the use of a thin green wash over a few strokes of outline color; on the rest of the series it is drawn in outline color, either in a solid black, or applied in close even strokes with the same brush with which the outlines were drawn (cf. no. 8), or applied in a more free manner (cf. no. 22). The solid colors used for garments and details include bright red, a thick brown-red, and black; in two cases (nos. 22, 25) a thin green wash is found on a garment, but the use of yellow has been discarded (except on no. 25). Further, the use of parallel red strokes to indicate the stripes or folds of a garment occurs only on nos. 1 and 2.

Except for two Charon scenes, these lekythoi have the scene of worship at the grave. The grave stele rests on one or two steps, it is neither very slender nor yet is it broad, and it is decorated with many taeniae tied about the shaft; in one instance (no. 2) a sword in its scabbard is attached to it. The top of the stele is commonly plain and square; it may, however, have at the top a bead moulding (no. 13), a profiled moulding (nos. 6, 19), a capital of two mouldings (nos. 4, 7, 8, 9, 17), a low triangular block (nos. 18, 22), or a careless palmette (no. 23). On each side of the stele is a figure often reproducing some familiar type, like the old man leaning forward on his stick and seen from behind (no. 3). As in series 1 the effect of stiffness is due to the fact that regularly the figures are in full profile or in full front view; in this respect alone these vases resemble those of Class V, series e. The drawing is more free than in series 1, so that the stiffness is here somewhat less marked; and in the finer examples (nos. 8, 12) it remains only as a quaint and pleasing bit of archaism. The ordinary types of figure here reproduced include the woman holding out a taenia, or carrying a basket of taeniae, etc., or holding out a vase, the youth draped closely to the neck, and the ephebos leaning on his spear. When the woman is tying a taenia about the stele instead of merely holding it out before her, or when the draped youth has a staff tucked under his arm, it may be interpreted as a touch of realism introduced by the artist. The standing woman with hands raised as if to tear her hair (nos. 2, 7, 8; cf. no. 1) is perhaps a type introduced from the prothesis scene of series 1 (but cf. also Class A, III, 59, and other examples in Class VII). The woman kneeling and tearing her hair (nos. 4, 5, 6) has been noted on lekythoi of Group D (Class VII, 2, no. 18; VIII, 1, no. 10), but rarely occurs elsewhere. Perhaps the most pathetic figure is the mourning old man (nos. 2, 3; cf. Class III, no. 59; VI, 1, no. 15), though the child curled up on the steps of the stele (no. 21) makes a similar appeal to the spectator. These representations of the mourners indicate the same interest in the expression of grief which was noted in series 1, although the scenes in this series are rather more formal and consequently less vivid in their realism than the scenes discussed under series 1.

Attention may be called to various indications that the scene of the lekythos painter was not yet stereotyped. The adaptation of the old scene of libation at the departure of a warrior to a scene at the grave (no. 18) is a suggestive experiment; it might refer to the de-

parture of the warrior to the realm of souls. Similarly, the presence of Hermes at the grave (no. 20) is an experiment which was not repeated, though the allusion to the journey of the soul under Hermes' guidance would seem fitting. The figure of a girl carrying on her head a hydria (no. 8) belongs in a toilet scene like that on a lekythos in Class X (series 2, no. 26); it is combined somewhat loosely with the figure of a mourner, as a similar attendant with toilet vase and basket is combined with a draped youth on no. 9. Whether the scene is intended to represent the offering to the dead of water for bathing, or whether the figure from a toilet scene is inserted with only general reference to worship at the grave, may be an open question; the comparison with two other lekythoi of approximately the same period (Class VI, 1, no. 25, and Class XII, no. 7), and the literalism of the present class suggest the former alternative, though the abbreviated treatment is not usual in this class. The lyre carried in the hand (no. 12) was frequently noted in earlier classes. On the lekythoi with glaze outline we have found persons playing the lyre in domestic scenes (V, no. 33; IV, 2, no. 12) and also the lyre attached to the grave monument. The youth playing the lyre on no. 22 may therefore be regarded as a figure taken from a domestic scene and placed beside the grave; here he may be regarded as the dead person depicted in a favorite occupation, or as a mourner seeking to please by music the spirit of the dead. As for the hare brought by a woman on no. 22, and the goose in the boy's hand on no. 2, they are clearly domestic pets brought to the grave to gratify the dead.

Of the two examples of the Charon scene, it is only necessary to say that the human interest is perhaps more emphasized than in the examples of the same scene under series 1. As the imaginative character of the scene diminished, it apparently became less popular and in the class immediately following it does not appear.

The drawing on vases of the present series is less stiff than on series 1, though a certain precise delicacy still preserves in some degree the severe tendency. The heads of the figures are no longer small nor is the profile angular, but the structure of the head tends to be somewhat square. On the fine vases, nos. 8 ff., the simple lines of the drawing are sure and graceful, on some other examples they tend to be clumsy, but in both cases the spirit of the drawing shows the same effort toward simple strong representation. In contrast with series 1 the upper eyelid is represented by a double line, but the lines of the eye are still quite straight. Considerable attention is paid to the treat-

ment of the hair, as though the artists were still studying methods instead of working by routine. The garments also show a study of the problem of representation, instead of the later conventions. Finally it may be noted that with all the difference of technique and of scene a resemblance may be traced between the drawing on these vases and on red-figured vases of the middle of the fifth century, which is quite striking. If series 1 is an innovation by painters of a series of glaze outline lekythoi in Class V and related examples in Class VI, series 2 might perhaps be regarded as the trial of this innovation by men who were more familiar with the red-figured technique.

SERIES 3. *Scenes mostly drawn in fine brown lines; figures less stiff*

In the vases classified under this series the general characteristics of Class IX are evident, but the distinguishing marks of the first two series are not found. The scene is drawn in medium or fine unshaded lines, ordinarily of yellow-brown varying to black. Usually the hair of one figure is drawn in loose curls with a coarse brush and a thinned outline color. The attitudes of the figures are often less stiff than on vases of series 1 and 2, though still somewhat academic. The chin is not angular as in series 1, nor carried well forward as in series 2, but is small and sometimes almost retreating. The eyes also are drawn with lines at a greater angle, emphasizing the fact that they are wide open.

1. **Athens, Nat. Mus. 1947, Cv. 1841.** Eretria. H. 0.33 m. **Plate IX, 2.**

Palmette and simple maeander in thin gray. The scene is drawn in fairly fine lines of brown. The surface is much rubbed and no solid color remains.

At the right a woman leans back in her chair, with left arm on its back, holding out a little bird on her right hand. Her chiton and the himation over her knees have disappeared. Before her a small nude boy with curly hair looks up at the bird. At the left a woman approaches, carrying on her left arm a flat basket from which hang dark green taeniae. Her garment also has disappeared.

The child with its mother has been noted on the Dromippos lekythos in Berlin (Furtw. 2443, Class IV, 3, no. 7); there the scene is purely domestic, while here the figure bringing a basket of offerings marks a scene that has to do with the grave. Clearly, the child and its mother are conceived by themselves and should be compared with the type of scene on grave stelae: the mother is the dead person, and the child is a sort of attribute added to indicate her nature as a

mother (cf. series 1, no. 20). The bird she holds out to the child is a domestic pet as on two vases in Class XI, 4 (no. 5, Stackelberg, Taf. xlvi, 1; no. 4, Berlin, 2452). The meaning of this scene could not be more evident if the outline of a stele were drawn around these figures; its omission, however, is in line with the practice of the lekythos painter, who draws the person of the dead as if really existing along with mourner or worshipper.

The type of the seated woman's face, as well as other details of the drawing, place this vase without question in the present series. The seated woman with arm over the back of her chair has been found in Class V (no. 49, Athens, 1818; no. 50, London, D 57). Here she sits easily, but the left elbow is somewhat awkwardly drawn behind her as she bends forward. The child is simply a small figure with large head, drawn without attention to a child's figure; the head and face may be compared with that of the youth on no. 6.

1a. **Earl of Elgin Collection.** H. 0.24 m. Burlington Fine Arts Club Exhibition, 1903–1904, *Cat.*, pl. xciii, H 33.

Palmettes and maeander missing. In the centre rises a fluted column with square capital, resting on a low broad base. At the left stands a youth. At the right a young woman sits in easy attitude, her left arm resting on the back of her chair, holding up a small bird on her right hand; her chiton has disappeared, but the red mantle about her knees remains.

In this scene the fluted column may be the grave monument, or it may indicate the portico where the woman is seated. As on no. 1 she probably is the dead person represented as in life, with her companion opposite; and here again the two figures form the same type of scene which presently was carved on grave stelae. The grace of the seated figure is in striking contrast with the stiff figures ordinarily found in series 1 and 2.

2. **Athens, Nat. Mus. 1930, Cv. 1709.** Eretria. H. 0.30 m.

Palmettes and maeander green-black. The scene is drawn in a dull brown, somewhat yellowish. Green-black, bright red, and dark violet-red are used for taeniae and garment. Surface rubbed.

About the slender stele on two steps are black and violet-red taeniae. At the left kneels a woman with bowed head, her right hand raised, her left hand on her head, as if tearing her hair. Her garment has disappeared. At the right a youth stands stiffly, holding his right hand out a little from his body. He wears a violet-red mantle with black fold lines; the hair is curly.

3. **Karlsruhe, Winn. 233.** Athens. H. 0.274.

Palmettes, from which red leaves have disappeared, and maeander in dark brown. The scene also is drawn in quite fine lines of dark brown. No color remains and the figure at the left is much defaced.

On three steps stands a slender stele with torus mouldings at the top. At the left a youth stands stiffly in profile, holding out his right arm horizontally; his garment has disappeared; his hair falls in thick locks to the shoulder. At the right kneels a young woman looking up and extending both arms toward the stele. Her hair is fluffy about the face and in the usual low knot behind. Her undergirded chiton is indicated in fine graceful lines, but has no color. Above her a ψυχή flies toward the stele with arms extended.

The slender stele, the color of the outline, and the drawing differentiate these vases from those with similar scenes in the first two series. On no. 2 the use of red with black fold lines for a garment is reminiscent of Class IV; and the free treatment of garment folds on the kneeling figure of no. 3 is unusual, recalling one or two vases of Class V (*e.g.* no. 33, Oxford, 266). The face of this last figure is delicately drawn, with perhaps a suggestion of pathos in mouth and eye. The round member at the top of the stele is unusual.

4. Athens, Nat. Mus. 1931, Cv. 1710. Eretria. H. 0.29 m.

Palmettes in green-black with alternate leaves red; maeander also in green-black. The scene is drawn in a dull brown, somewhat yellowish. Dark red and thin yellow with red stripes are used for garments, violet and red for taeniae. Surface rubbed.

The slender stele is decorated with taeniae. At the left a youth stands stiffly, closely wrapped to the neck in a dark red mantle. At the right a young woman stands holding out a small bird and looking at it. She wears a yellow chiton with red stripes.

5. Athens, Nat. Mus. 1933, Cv. 1749. Eretria. H. 0.32 m.

Palmettes and maeander in green-black. The scene is drawn in yellow-brown; dark red is used for one garment, red and green-black for taeniae.

The slender stele on two steps has a simple moulding at the top and is decorated with taeniae. At the left a young woman holds out in both hands toward the stele a taenia (or bird?). Her garment, once apparently red, has disappeared; the hair is loosely drawn back into a flat knot. At the right a youth stands stiffly, holding his right hand out a little from his body. He has curly hair falling to his shoulders and wears a dark red himation.

6. Athens, Private Collection. H. 0.26 m.

Palmettes with green-black and red leaves; maeander unbroken. The scene is drawn in thin dull red varying to brown. Green-black and dull red are used for taeniae, dark red for one garment, light red stripes for another. Surface rubbed.

The stele on two steps is fairly slender and crowned with a simple moulding; about it are black and red taeniae. At the left a woman turns away from the stele and looks back at it; she wears a chiton with light red stripes; in her left hand is a pitcher (down), in her right a phiale (up). At the right stands in profile a youth closely draped to the neck in a dark red himation; long curls fall to his shoulders; his head is rather large.

Even for this series the eye of the youth on no. 5 is drawn with unusual delicacy and care, and the eyelashes are indicated as on the eye of the woman on no. 6. The curly hair of the youth (cf. no. 6) and the "fluffy" treatment of the woman's hair is characteristic of this series. The square structure of the head, especially on no. 6, should be noted.

7. Paris, Cab. Med. 503 (4907). Athens. H. 0.32 m. *Gaz. arch.* 1885, p. 278.

Palmettes in dull black (brown) with alternate leaves red; maeander in dull violet-black. The scene is drawn in the same dull black. Two shades of red are used for garments and taeniae, and the wreaths are in black.

The slender stele on three steps has a plain moulding at the top; about it are many red taeniae. At the left a youth (head and bust gone) stands in partial profile with right leg relieved. His right hand rests on his hip; in his left hand he holds out a red taenia. His himation is in a thick dark red, perhaps with black stripes. At the right a woman in profile approaches, carrying in both hands a flat basket; in it are two wreaths and from it hang red taeniae with black ends. Her garment has disappeared; her "fluffy" hair is gathered in a low loose knot.

The nude figure of a woman has been noted occasionally (*e.g.* Class V, no. 25, Athens, 1797), but it seems reasonable to suppose that in each instance a garment has disappeared. The drawing of this woman recalls an example in the same collection (no. 502, Class VI, 1, no. 20) on which only the shoulder ornament is in dull color. On that vase the garment of the woman has not quite disappeared, and the outline of the back of her figure is not complete. This vase also is somewhat hastily drawn by a sure hand. The curly or fluffy treatment of the hair and the delicate drawing of the vase are characteristic of the present series. Both figures are mourners who bring offerings to the grave.

8. Berlin, Furtw. 2454. Athens. H. 0.235 m. **Plate VI, 1.**

Palmettes (with alternate leaves red) and complicated maeander in green-black. The scene is drawn in fine lines of dark violet-brown. Red is used for taeniae and garments, black for twig and taeniae.

The slender stele on two steps has a profiled moulding at the top. About it are many taeniae. At the left a youth in profile stands stiffly, holding out his right hand, palm up, toward the stele. The color of his mantle is nearly gone; the lower edge of the hair is given realistically in fine lines. At the right a woman stands in partial profile with bowed head, holding out a black twig toward the stele; in her left hand she holds a black taenia by her side. Her hair is curly and loose about the face, and gathered behind in a low flat knot; apparently her chiton had red fold lines and her mantle was red with dark fold lines.

9. New York, Metrop. Mus. GR 608. H. 0.294 m. **Plate, VI 2.**

The palmettes are in dull red with only black leaves, while the maeander and the scene are drawn in thin dull black. Light red is used for a garment and taeniae, dull greenish black for taeniae. The preliminary sketch in the soft slip may be detected.

The slender stele on two steps has a profiled moulding at the top; about it are many taeniae. At the left a woman in profile stands with bowed head, holding up a black taenia in both hands; her sleeve chiton has disappeared; her hair is loosely drawn back and gathered in a low small knot. The woman at the right stands *en face* with head bowed, looking toward the stele; in her lowered right hand she carries a kalathos by the handle, and in her left hand she holds up an alabastron. Her chiton has disappeared, but the red mantle remains; her hair is like her companion's.

The rather fine clear lines of the outline and the hard drawing of these vases are unlike the examples previously discussed. The emphasis on the lower lip is perhaps a trick of the individual painter; other points of likeness, such as the lines of the body, the awkward back lines of the head, and the feet, suggest that both vases came from the same hand. As so often in this series the solid color used for the garments was of a perishable character which has nearly disappeared. The spray carried by a woman on no. 8 probably served a lustral purpose. On no. 9 the alabastron and the kalathos properly belong in a domestic scene, though both might serve a purpose in worship at the grave.

10. **Athens, Nat. Mus. 1917, Cv. 1828.** Vari. H. 0.32 m.

Palmettes (without egg pattern above) and maeander in dull red. The scene also is drawn in fine lines of dull red; two shades of deeper red are used for garments and taeniae. Much rubbed.

The stele is crowned by scrolls and palmette, and has several bright red taeniae attached to it. At the left a woman with head bowed holds out a smegmatotheke toward the stele. She wears a sleeve chiton apparently with red stripes, and a dark red himation; her hair is held up by a sphendone. At the right a younger woman stands, holding toward the stele a wreath or a fillet in the form of a ring; on her left arm she carries a flat basket.

While it is possible that this lekythos belongs in Class X, where the palmette is regularly found on the stele, the character of red outlines and the delicacy of the drawing have led me to include it here. Both the smegmatotheke and the ring-fillet or wreath has been noted frequently in Class V.

11. **Paris, Louvre, S 1667, Lec. 87.** Athens. H. 0.25 m. Pottier, *Léc. blancs att.*, p. 13, 8, pl. i.

Palmettes complicated, brown with alternate leaves red; maeander brown, unbroken. The scene is drawn in fine lines of brown varying to black, the hair in a wash of the same. Bright red is used for taeniae; dark red for garments.

Prothesis. On a high couch with delicate turned legs lies the body of the dead; the head toward the right is supported on pillows. The body is wrapped in a red ornamented garment over which are laid red taeniae, and about the hair is a stephane (reserved white). Behind the couch stand two women mourners; and between them hangs a mirror. The one at the right has her right hand on her hair and holds out a basket of red taeniae on her left hand; the one at the left has her left hand on her head and holds her right hand out. Both stand nearly *en face*, with one leg relieved, and head bowed; they wear sleeveless chitons with red stripes, and the hair is represented as a fluffy mass about the head.

12. Paris, Louvre, MNB 1147, Lec. 88. Athens. H. 0.25 m. Pottier, *Léc. blancs att.*, no. 63, p. 13, 7.

Palmettes in thin black with alternate leaves red; and fairly simple maeander in thin black (brown). The scene is drawn in fine lines of black varying toward brown; the hair in curved strokes of brown wash. Red is used for garments and taeniae. The preliminary sketch in the soft slip may be detected. Surface much damaged in places.

Prothesis. On a high couch with pillow lies the dead body closely wrapped in mantle, the head toward the right; over it hang red taeniae. In the centre a woman stands in profile in front of the couch, her left hand on her head, her right hand out, looking down at the dead. She wears an ungirded sleeve chiton with red stripes. At the head of the bier and behind it (at the right) a second woman stands facing the first; her red himation covers her left hand, while her right hand is extended toward her companion. Between the two flies a small ψυχή in attitude of grief. At the left is a slender Doric column in outline.

The fine, definite lines of the outline have been noted in connection with nos. 8 and 9; the drawing on these vases, however, is quite different from that on the earlier examples and so decidedly individual that they may be claimed for the same artist. The carefully drawn eyes, the small square chin, and the effort for expression in the hands are very noticeable. The loose, curly treatment of the hair, which is added in thin color over a few strokes like the outlines, is but one of the points which connect these examples with others in series 3. The mirror on no. 11 comes from household scenes, such as were found in Classes IV and V, and the baskets with taeniae from scenes at the grave; the small soul on no. 12, which perhaps belongs with the Charon scene, though it often appears in scenes at the grave, is new in the prothesis scene. The inference is that the painter of these vases is not working from his memory of actual occurrences, but modifying a scene familiar on lekythoi by elements introduced from other sources.

13. Athens, Nat. Mus. 1927, Cv. 1667. Eretria. H. 0.285 m.

Palmettes (with added red leaves) and maeander in green-black. The scene is

drawn in rather fine lines of the same color, which is applied flat for a garment; dark red is also used for a garment.

At the right Charon stands in his boat, leaning forward on the pole in his left hand and extending his right hand. He wears a dark red exomis and high conical cap; his beard is sparse. Before the boat stands a woman in partial profile, her left foot on a rock which indicates the shore. She wears a chiton once red, and a green mantle; in her right hand she holds an alabastron; her hair is held up by a taenia around the head.

14. Athens, Nat. Mus. 1946, Cv. 1666. Eretria. H. 0.34 m.

Palmettes (once with alternate leaves red) and maeander in green-black. The scene is drawn in fine lines of the same color, which is also used for a garment. Yellow is used for the boat, pole, and Charon's cap; dark red for a garment.

At the left Charon stands in his boat, his right foot raised; his left hand grasps his erect pole near the top, and his right hand is extended. He wears a red exomis and yellow cap; his face with its sparse beard is very striking. Before the boat a woman stands *en face*, looking toward Charon. Her chiton once red and her green himation have nearly disappeared. On her left arm she carries a large casket, and in her right hand she holds up a smegmatotheke. Her hair is in a fluffy mass, apparently fastened with a taenia.

These two Charon scenes differ from most of the present series in that the outlines are in the same greenish black as the ornament, and further in that the same color is applied flat for a garment. The drawing, however, is closely related to that on nos. 8 and 9, no. 13 at first recalling no. 8, and the woman on no. 14 recalling a similar figure on no. 9. The drawing is fairly careful, though quite awkward in places. In both scenes Charon bends forward and extends his right hand as though to assist the woman aboard his bark, but the gesture is not violent as on no. 18 of series 1. His face is neither of the Attic boatman type as on the vase just mentioned, nor has it the serious dignity of the Charon on no. 20 of series 1; the sparse beard recalls one feature of the former type. The rock before the boat on no. 13, on which the woman places her foot, is the one bit of realism in these scenes. As in the *prothesis* scenes just discussed (nos. 11 and 12), a "contamination" with elements from other sources is to be noted here. The alabastron carried by the woman on no. 13, and the smegmatotheke and chest or casket in the hands of the woman on no. 14, belong rather with worship at the grave than with the voyage of the soul across the Styx. This contrast with the definite, consistent character of the scene in series 1 argues for the originality of the artists of series 1 in producing a scene which is copied here with variations.

Series 3. *Conclusion*

The heavy shape of the lekythoi in series 1 has been modified in the present series, though the vases are not as slender as in Class X. The slip also has more often the smooth chalky surface of Class X. The palmettes and maeander in two instances are in dull brownish red; ordinarily they are drawn in green-black fading to gray with alternate leaves of the palmettes in light red. The maeander is unbroken.

A preliminary sketch for the scene itself has been noted on nos. 9 and 12. The scene is drawn in fairly fine even lines, which have no gloss as in Class X, but which have less of the lead-pencil character noted in series 1 and 2. On nos. 6 and 10 the color of the outline is reddish, and on nos. 7, 13, and 14 it is the same greenish black as the ornament; on the other vases the outlines are distinctly brown, varying sometimes toward yellow, sometimes with a trace of violet. The use of solid color is more varied than in series 1 and 2. Often the surface is rubbed and no solid color, or very little, remains; in this way we may account for missing garments on nos. 1, 2, 5, and 7, while only outlines of the garment remain on no. 3. Greenish black is used for taeniae and twigs, and on no. 13 for a garment; yellow is found on the Charon scenes, and on no. 4 a garment is yellow with red stripes; the red stripes for a garment appear also on nos. 6 and 10. The usual colors for taeniae and garments are two shades of red. As for the hair, it is done in outline color; on nos. 11 and 12, however, only a few strokes of the hair are in full color and this is covered by a thin wash of the same paint.

In the nine scenes at the grave the stele is decidedly more slender than in similar scenes in series 1 and 2, and there is not the same tendency to very many taeniae on the stele. It is crowned ordinarily by simple mouldings, or a profiled moulding; in one instance there is a palmette, and in another (no. 3) an awkward thick torus. The figures at the grave are for the most part of the same types as in series 1 and 2; the kneeling woman with hands raised to her head (nos. 2, 3); the stiff youth with one hand extended (nos. 2, 3, 5, and 8); the youth closely draped to the neck (nos. 4 and 6); the woman with flat basket of offerings (nos. 1, 7, 9, and 10); and the woman holding out a taenia, or spray of leaves, or vase. The youth with right hand on his hip and holding out a taenia in his left hand (no. 7) is a familiar type transformed into a worshipper at the grave; and the woman with

pitcher and phiale (no. 6) is transferred from a libation or farewell scene to the scene at the grave. The smegmatotheke on nos. 10 and 14, and the alabastron on nos. 9 and 13, are continued from the earlier toilet scenes; for just as the libation is transferred to a service for the dead, so toilet utensils find a place among offerings in worship at the grave. The small bird also, on nos. 1 and 1*a*, is a domestic pet, on no. 4 a domestic pet brought as an offering to the dead person. Of other scenes no. 1 has a peculiar interest in that it gives so distinctly the worshipper and the representation of the dead woman in her home. The characteristic picture of the woman with her child can be compared only with scenes on grave stelae of somewhat later date. As the vases of this series are usually so dependent on earlier types, we should doubtless assume some painting or relief as the prototype for this conception of mother and child, the most natural prototype would of course be a grave stele with this scene either carved in relief or painted. As to the pair of vases with the prothesis scene (nos. 11 and 12) and the two with Charon scenes (nos. 13 and 14), it has been pointed out that the painters followed lines already laid down, but modified the scene by elements clearly borrowed from other sources.

It can hardly be questioned that this series is distinctly later than series 1 and 2, but the characteristics of the drawing are not so easily described. The stiffness of the figures there noted has all but disappeared, and with it has gone the touch of reality which lent an interest to those vases. We find neither the small heads with angular profile of series 1 nor ordinarily the large heads with square structure of series 2; the structure of the head tends to be quite round in the outline, the chin small and well forward, the eyes carefully drawn and often with indication of the eyelashes. As to the hair, the painters attempted in two or three ways to indicate a loose, fluffy treatment which possibly was suggested by a passing fashion among Athenian women.

Conclusion of Class IX

Although the three series of Class IX are not sharply divided, the type of each is very definite as contrasted with the types of the other series. The fresh realism of series 1 over against the traditionalism of series 3, the awkward stiff poses and peculiar treatment of the head in series 1 over against the free drawing of series 3, make it difficult to discuss the class as a whole. Nevertheless the structural character of

the vases in all three series remains much the same. The shape tends to be heavier than in Classes V and VI, and is decidedly less slender than in Classes X and following; and with the heavier shape goes a rather flat shoulder. The slip is less fine and less white than in Classes V, VI, and X, and sometimes shows many fine cracks due to contraction in drying. The shoulder ornament consists of the usual palmettes, without the egg pattern above, and the maeander is not broken by the dotted cross which soon comes into general use. The simple character of the stele has been remarked in each of the three series and the multiplicity of taeniae attached to it in series 1 and 2. The broken, lead-pencil character of the lines of the outline is not always clearly marked in series 3, yet it is a quite general characteristic of the class; it is no doubt due to the manner in which the paint was mixed. The use of solid color in the scene often recalls the use of color in later lekythoi of Class IV and earlier ones of Class V; in particular the use of red stripes, the rare use of solid (dull) black for a garment, and the occasional use of yellow are peculiarities which suggest a relatively early date. In general, it seems fair to assume that this type of work began about the middle of the fifth century, coincident with Class V and some examples of Class VI. It represents the first class of lekythoi with drawing in dull color; probably series 1 and 2 slightly antedate the beginnings of the classes which follow, while some examples of series 3 are considerably later.

CLASS X: LEKYTHOI WITH SCENE DRAWN IN PINK OR BROWN OUTLINE OFTEN SLIGHTLY GLOSSY; STELE WITH ANTHEMION OR TRIANGULAR TOP

THE second class of white lekythoi with drawing in a matt color is somewhat clearly defined by the slip and the kind of paint used. The slip is white and chalky, often more polished than in Class IX or in other classes except Class XI. The paint is ordinarily of a pink tone, and is applied in fine, even lines; often it is almost glossy, as if it had been prepared with some admixture of a varnish. The shape of the vases included here is slenderer than that which prevails in Class IX, and approximates the graceful lines of the larger lekythoi of Classes XI and XIV. Most of the vases are about 0.30 m. in height. On the whole the vases of this class are quite homogeneous in type, though three series may be distinguished by the character of the drawing:

SERIES 1. Lines of the scene ordinarily in pink (violet-rose); stele with anthemion, and about it traces of taeniae; drawing of good period, but somewhat hasty.

SERIES 2. Lines of the scene now ordinarily brown; solid color more generally used; stele with anthemion; drawing distinctly more free.

SERIES 3. Lines of the ornament and scene ordinarily dull red and often coarser than in the preceding series; stele with triangular cap.

SERIES 1. *Stele with anthemion; scene in pink outline*

The lekythoi of this series are much alike in scene, style of the drawing, and other characteristics. Except for a few smaller examples the height is about 0.30 m. The scene is usually drawn in a pink with slight gloss; solid color is sparingly used. The stele crowned with anthemion is regularly present, and beside it are two figures (three figures occur twice). As compared with other classes the scene is simple and stereotyped, often without much meaning. The drawing is very similar on the vases here included; it is simple, often graceful, and somewhat hasty; it resembles slightly the drawing on lekythoi of Class IX, series 2.

1. Paris, Louvre, CA 1329. H. 0.33 m. **Plate VII, 2.**

The palmettes are in thin black with alternate leaves red; the simple maeander also is in black. The scene is drawn in even lines of thin red, the hair in a few strokes of the same with thin greenish wash added; thick dark red is used for one garment, and violet wash border for another.

The stele on one step shows traces of taeniae and is crowned with a large anthemion; a mirror hangs on each side of the anthemion. At the left a woman in profile stands with bowed head, holding out in both hands a flat basket; she wears a red sleeveless chiton undergirded, and her hair is in a loose low knot. At the right a woman kneels with her body *en face;* her right hand is at her breast, her left hand on top of her head; her hair is short and apparently she had a sleeve chiton with violet wash border.

2. Boston, Mus. Fine Arts, 93.64. H. 0.265 m. **Plate VIII, 1.** *Amer. Jour. Arch.* 1886, p. 395, 3; pls. xii-xiii, fig. 9.

Palmettes nearly obliterated; simple maeander in thin violet-gray. The scene is drawn in even lines of red, and the hair drawn with the same brush; no color remains.

The slender stele on two steps shows traces of taeniae, and is crowned with simple mouldings and anthemion. At the left a boy stands in profile, holding out his right arm from the shoulder toward the top of the stele; no garment remains, but the absence of the front contour line of the body may indicate that there was an himation. At the right a woman kneels, holding her right arm out horizontally, and her left hand above the back of her head. The injured surface of the vase gives no clew to her garment; her hair is loosely drawn back and gathered in a small low knot. Above her, next the stele, hangs a mirror, and behind her a small ψυχή with arms extended flies towards the stele.

3. Boston, Mus. Fine Arts, 86.156. Athens. H. 0.315 m. **Plate VIII, 2.** *Amer. Jour. Arch.* II, 1886, p. 396.

Palmettes in dull black with alternate leaves red; simple maeander also in dull violet-black. The scene is drawn in even lines of a color now dull violet-black; traces remain of bright red for details, and dull yellow is used for the hair. There are indications of a preliminary sketch drawn with a dull point in the soft slip.

The rather slender stele on two steps was decorated with taeniae of which the black ends remain, and is crowned with egg moulding and anthemion; the centre of the palmette is bright red, and the leaves also show traces of red. At the left a kneeling woman extends her right arm horizontally and places her left hand on top of her head; the injured surface of the vase gives no clew to her garment; her hair is gathered in a loose flat knot. Above her head a ψυχή flies toward the stele with arms extended. At the right a youth stands *en face* looking at the stele, his right hand slightly raised from his side; he wore a himation, probably red, which entirely covered his left arm. His curly hair is drawn with a few strokes of the outline color, and over this with curving strokes of dull yellow.

These three vases with the kneeling woman are sufficiently alike in the drawing so that they may have come from one artist. The subtlety of some of the lines suggests a practised hand, though the scenes are somewhat hastily drawn. The heads, which are high and narrow as seen in profile, the round chin and full lips, the straight nose

and wide-open eyes, are the same in all three. The hair is treated with some variety — as straight and stiff on the kneeling figure of no. 1 as it is curly on the youths of nos. 2 and 3; only the straight hair of the kneeling figure on no. 1 is an innovation from types found in Class V and Class IX. Even the palmette of the anthemion, with its small central leaf, is different from the palmettes on the following vases, though drawn with equal care. The mirror hanging in the field and the flying ψυχή occur on later numbers, but not frequently. While the figures are clearly differentiated — the kneeling mourner, the woman bringing offerings, and the interested youth — the scene lacks the concrete meaning noted in lekythoi of Class IX. The thin red of the first two vases and the dark violet of no. 3 are not typical of the series, though the three vases clearly seem to belong at this point in the classification. These vases with possibly no. 4 may be regarded as predecessors of the more characteristic examples that follow.

4. **Athens, Nat. Mus. 1900, Cv. 1760.** Cerameicus. H. 0.29 m.

The gray palmettes with red leaves are all directed from left to right; maeander simple, in faint gray. The scene is drawn in dull pink; red is used for taeniae, thin green wash for taeniae ends and a garment, and violet wash for the border of a garment. Drawing careful.

The slender stele is crowned with egg moulding and anthemion; it is decorated with taeniae and wreaths. At the left stands a youth with right hand extended, palm up, toward the stele; he wears a greenish himation which is wrapped over his left arm. At the right a woman approaches, her right hand before her breast, her left hand at the back of her head; she wears a sleeveless chiton (violet border) with short overfold ungirded. In the field behind the youth is a mirror, behind the woman a ψυχή.

Perhaps this vase with the standing mourner should be grouped with the three preceding, though the typical pink color is used for the drawing. The peculiar arrangement of the palmettes on the shoulder is rarely found except on small and insignificant lekythoi. The green wash used for the hair in no. 1, and occasionally on other examples of Classes IX and X, is rarely found on a garment; perhaps it is the stain of a color nearly black, and it is certainly different from the brighter green wash in Class IX, 2, no. 22. The violet wash border which occurs occasionally in the present class becomes usual in Class XI.

5. **Oxford, Ashm. Mus. 544.** Cerameicus. H. 0.285 m. *Jour. Hell. Studies*, XXV, 1905, p. 74.

The body of the vase swells as in some later lekythoi. Palmettes in dull grayish pink with added leaves from which the color has disappeared; the maeander in the same color

is broken by oblique crosses, not reversing. The scene is drawn in dull pink varying to gray ; yellow and red are used for garments.

The slender shaft of the stele is crowned by an anthemion. At the left a youth leans on a staff under his left shoulder, and with the right hand raises his yellow mantle to cover his bowed face. At the right a young woman stands with right foot on the step of the stele, holding out her right hand, palm up, as though addressing her companion. She wears a (chiton and) red himation. Beside her flies a ψυχή with one hand on its head.

This vase is peculiar in the shape, in the use of yellow for a garment, in the drawing, and in the scene, but possibly it should be included at this point. The stele is stiff and awkward in comparison with the elegant form usually found. The realism of the youth covering his face in grief with his garment, and of the small woman stepping forward to comfort him, as well as the use of yellow, recall Class IX, though the drawing is quite different in character. Perhaps the authenticity of the scene may be questioned.

6. London, Brit. Mus. D 68. H. 0.325 m.

Palmettes and maeander in dull pink. The scene is drawn in the same color. Black and bright red are used for taeniae. Much injured.

The stele on two steps is crowned by an anthemion. On the upper step a youth (?) sits facing the right, his right hand raised to his head, his left hand extended as if in grief. At the left an ephebos stands looking down at him. The woman standing at the right also looks down at him ; she carries in both hands a large basket containing wreaths and taeniae.

On this vase and on no. 9 a third figure is introduced, here with gestures of mourning, sitting on the steps of the stele. The analogy of other figures with this gesture of mourning might indicate that this is a young woman rather than a young man. The woman bringing offerings, and the interested youth are familiar on the vases just discussed.

7. Athens, Nat. Mus. 2037, Cv. 1829. H. 0.42 m.

Normal palmettes in dull green with added red leaves ; maeander in dull green, broken by oblique crosses. The scene in dull pink has nearly disappeared.

The stele is crowned with egg moulding and anthemion. At the left a bearded man leans forward on a stick which supports the mantle under his left arm ; his left hand is raised to his forehead, and his right hand held out a little from the body. The hair and beard are indicated by a few fine lines, and the eye is carefully drawn. No figure remains at the right.

The vase shows the thin pink lines which are characteristic of the present series. The lines have nearly faded so that it is hardly possible to say whether a figure once existed on the right of the stele.

The bearded man with gesture of mourning, still visible at the left of the stele, is drawn with much delicacy; especially the eye shows a care unusual in this class. The size of the vase also is very unusual for Class X.

8. Athens, Nat. Mus. 1896, Cv. 1761. Cerameicus. H. 0.26 m. *Festschrift für O. Benndorf*, S. 90, no. 6.

Normal palmettes and maeander broken by oblique crosses in dull red. The scene is drawn in dull pink; red is used for a garment, and a thin gray wash for taeniae and another garment. The preliminary sketch in the soft slip may be detected.

The slender stele on one step is crowned with egg moulding and anthemion; about the shaft are several taeniae. At the left a young woman, whose chiton has disappeared, stands in profile, holding out in both hands a mantle rolled in a ball; her hair falls in curls to her shoulder. At the right a man stands in profile with head thrown forward, holding out his right hand, palm up; he is wrapped in a red mantle, showing the fold lines of the preliminary sketch.

The figure of a woman carrying a mantle has already been discussed under Class V (nos. 36, 40–43; vol. VI, pp. 219 and 222) and it occurs on vases of the present class to be discussed later. On the present scene the mantle is naturally explained as an offering brought to the grave, though the figure might have been copied without much meaning in this setting from the lekythoi of Class V. The short hair of the woman suggests that she is here a mourner at the grave, and the extended hand of the man appears to be the gesture of one who directs the ceremony of an offering at the grave. The apparent nudity of the woman is no doubt due to fading of the color used for her chiton. The man's figure may be compared with the man holding a staff (*e.g.* Class VI, 1, no. 15) and with old men mourning. His bent form, as compared with the erect young woman, is significant of his age and his grief.

9. Athens, Nat. Mus. 1813, Cv. 1809. Tanagra. H. 0.31 m.

Ornament and scene in dull pink; maeander simple. Dull green is used for one garment and thick red for another; a violet wash is used for garment borders.

The slender stele is crowned with egg moulding and anthemion; on one of the steps is seated a young woman, facing toward the right; she wears a mantle with violet edge and holds some object on her knees. At the left a youth stands *en face*, holding his right hand down and a little away from his body; he wears a red mantle. At the right a second youth seems to be decking the stele; his mantle is green with a violet wash on the edge. The faces, and particularly the eyes, are very carefully drawn.

On this vase, as on no. 6, a figure, perhaps the figure of the dead woman, is seated on the steps of the stele. The careful delicate

drawing and the bright colors deserve special notice. Of the violet wash for garment borders on nos. 4, 9, and 13 it has been noted that it is characteristic of Class XI rather than Class X. The scene is more carefully composed than some others of this series.

10. **London, Brit. Mus. D 64.** Athens. H. 0.27 m. Stackelberg, *Die Gräber der Hellenen*, Taf. xlv, 3; *Catalogue of Vases in Brit. Mus.* III, pl. xxvi.

Palmettes in dull pink with alternate leaves in a color now violet-gray; maeander in the same color, reversing from the top of the stele. The scene is drawn in fine lines of dull pink; the hair is indicated by a few strokes of outline color and filled in with a wash now yellowish. This same wash is found at the top of one garment. The taeniae are in dull black. Other colors have disappeared.

The slender stele on two steps is surmounted by an anthemion which breaks the maeander. At the left is a high oval tumulus decorated with taeniae and standing on two steps. On the upper step of the stele, her back against the tumulus, sits a woman, holding out her relaxed right hand, palm down; her garments have disappeared. At the right a woman stands in three-quarter view, left leg relieved, carrying a flat basket on her left arm; her right hand is held up, palm in, as though beckoning to her companion or holding up a taenia that has disappeared; she wears a sleeveless chiton without color except for a band of yellowish wash at the top.

11. **Cambridge, Fitz. Mus. 140.** Athens. H. to base of neck 0.32 m. Gardner, *Catalogue*, pl. xxxi.

The neck is lost. Palmettes and maeander (broken by dotted crosses) in dull red; the color has disappeared from the alternate leaves of the palmettes, leaving a shiny white. The scene is drawn in fine lines of pink, almost a glaze color. Lines of the preliminary sketch in the soft slip now show shiny white. The colors of the garments have faded.

The stele is a square pillar with capital, drawn from a corner in perspective; several taeniae now gray are fastened around it. On the upper of the two high steps a nude youth sits on his mantle, his arms resting on his lap, and facing toward the right; the mantle is drawn over his left thigh. At the left traces remain of a young girl, carrying a flat basket on her head (?). At the right a woman approaches, nearly in profile; she carries a helmet in her left hand, supports a spear against her left shoulder, and extends her right hand toward the seated figure. She wears a chiton girded under a long overfold; its color has faded. Her hair is loosely drawn back and gathered in a flat knot at the back of her head.

These two scenes with a seated and a standing figure in each are an interesting variation from the stereotyped scene usually found in this class. No. 10 is peculiar in the use of a yellowish wash, rarely found except in Class IX, and in the presence of a high tumulus at the left on the same base as the stele. It seems natural to interpret the seated figure as that of the dead woman holding out her hand to take some object like a taenia from the hand of the standing figure. The surface

of the vase is rubbed, and we may assume that a color on the chiton of the seated woman has completely faded like the color on her companion's garment. The drawing, though somewhat hasty, is good and characteristic of the present series.[1]

On no. 11 the drawing is more careful and individual, and the stele is unique — a square pillar drawn in perspective with simple capital. The figure of the seated youth is very gracefully drawn, and is not a repetition of a type common on lekythoi; apparently it represents the dead person to whom the young women are bringing offerings. That he died in battle might be inferred from the spear and helmet brought by the woman on the right. The presentation of arms at the stele has been noted in connection with Class VI, 1, no. 20 (Paris, Cab. Med. 4893). This figure also is drawn with great care and grace; the treatment of the garment closely resembles that on a few vases of Class V (*e.g.* nos. 33 and 34). While the vase clearly belongs in Class X by reason of its technique, the scene was drawn by a painter not much influenced by the traditions under which most of the vases of this class were produced.

12. **Athens, Nat. Mus. 1899, Cv. 1763.** Cerameicus. H. 0.22 m.

Three palmettes, drawn in red with dull green leaves, are all directed from left to right; the simple maeander in thin gray is broken by the anthemion. The scene is drawn in dull pink, with greenish wash over a few strokes of outline color for the hair; a violet wash is used on the anthemion, and there are traces of thin color on the garments. Drawing rather hasty.

The slender stele on two steps is crowned by an anthemion and decorated with dull red taeniae; behind it at the right is apparently a tumulus, on the top of which a bush is growing. At the left a woman approaching holds out a flat basket of taeniae; she wears a chiton from which the color is nearly gone. At the right a youth approaches, his hand on his hip, wearing a red mantle.

13. **Athens, Nat. Mus. 1897, Cv. 1764.** Cerameicus. H. 0.26 m.

Palmettes in green-black with alternate leaves red; the maeander also in dull green. The scene is drawn in dull red, with a thin green wash over a few strokes of outline color for the hair; one garment has red stripes, another a violet wash border.

The stele is decorated with red taeniae and crowned by an anthemion. At the left a standing woman holds out a basket of taeniae; her chiton has red stripes. At the right a youth with bowed head approaches, his hand on his hip; only the violet border of his mantle remains.

No. 12 has a number of peculiarities, several of which appear singly on other vases of the series; the use of red for the palmettes which all turn from left to right (cf. nos. 4, 22); the use of thin gray for the

[1] For the scene cf. Millingen, *Peintures des vases grecs*, pl. xiv.

maeander; the use of a greenish wash for the hair (cf. nos. 1, 13); the presence of a violet wash on the stele (cf. nos. 3, 9, etc.); and the tumulus beside the stele. The indication of the tumulus with bush growing on the top is a realistic touch unusual here; in Class XIII it becomes usual to add some indication of the tomb with the stele. The figures of a woman with basket and of a youth with hand on his hip are common types.

No. 13, which was found with no. 12, has practically the same scene, and shows a similar tendency to experiment with methods not typical of this series. The usual colors of the palmettes are reversed; the color used for the scene is red rather than pink; and the stripes on the woman's garment are a device repeated from earlier classes, *e.g.* Class V. The treatment of the hair, the use of violet wash, and the general style of the drawing, as well as the scene, serve to connect these two vases.

14. Athens, Private Collection. H. 0.31 m.

No trace remains of palmettes or maeander. The scene is drawn in dull pink, now quite brown. One garment is now brown in color, and traces of obscure color remain on the taeniae.

The stele on two steps is surmounted by a rather large anthemion. At the left stands a youth holding out his left hand, palm down, toward the stele. In front of his head flies a ψυχή with both hands extended. At the right a youth leans forward, his right foot on a stone and his right forearm resting on the raised knee, before which his right hand is extended, palm up. Only traces of his garment remain. The eye is drawn with much delicacy. Before him in the field hangs a purse.

15. Athens, Nat. Mus. 1768, Cv. 1722 (Coll. 661). H. 0.25 m.

Ornament and scene in dull pink; apparently two shades were used for alternate leaves of the palmettes; the maeander reverses between oblique crosses. Deep red is used for one garment; the hair is in a green wash over a few red lines.

The stele on one step narrows somewhat toward the egg moulding and anthemion. At the left a small nude boy crouches with left foot on a rock (?); in both hands he holds out a goose. At the right a woman approaches with flat basket on her right arm and alabastron in her left hand; she wears a chiton with long red overfold or upper garment which is ungirded. Beside her in the field are traces of a hanging taenia.

16. Athens, Nat. Mus. 1909, Cv. 1772. Cerameicus. H. 0.295 m.

The palmettes, the reversing maeander with oblique crosses, and the scene are drawn in dull pink. Deep red is used for one garment.

The slender stele is crowned by an anthemion; on it are traces of taeniae. At the left a woman holds out a casket with short legs; her garment has disappeared. At the right a second woman carries on her right arm an ornate flat basket; her left arm falls re-

laxed. She wears a red sleeveless chiton, with wide girdle reserved white; her hair is held by a wide reserved white band, and hangs in a long knot or braid behind.

These three vases are fine examples of the type represented by the present series. The drawing in fine lines of pink is a little hasty, but sure and delicate; the use of solid color is sparing; and in choosing his figures the artist has not limited himself to types common on lekythoi. On no. 14 the fine figure of the youth bending forward bears comparison with the seated youth on no. 11 in its sure grace and poise. The soul and purse in the field, like the taenia on no. 15, continue a practice of filling in the composition with objects from the domestic scenes of earlier classes. The goose brought by a boy on no. 15 and the jewel casket in the hands of the woman on no. 16 are interesting offerings brought to the dead; the goose because it is the household pet of children, the jewel box because it suggests the articles of personal adornment worn by the woman to whose grave they are brought. It is indeed possible to regard the boy with the goose and the woman with the jewel box as representations of the dead person beside the grave, for in either case the objects are such as were associated with the dead person during his lifetime. The use of reserved white for taenia and girdle is perhaps the earliest example on lekythoi with drawing in matt color of a practice found not infrequently in Classes XI and XIII.

17. Athens, Nat. Mus. 2034, Cv. 1788. H. 0.24 m.

The ornament and drawing have almost disappeared. Traces remain of the slender stele in the centre. At the right a youth stands, extending his right hand, palm up; he wears a mantle which shows no color.

18. Earl of Elgin Collection. H. 0.14 m. Burlington Fine Arts Club Exhibition, 1903, *Cat.*, pl. xciii, H 38.

Palmettes not visible; maeander broken by dotted oblique crosses, not reversing. The scene is drawn in rose(?); red is used for a garment.

The slender stele on two steps is crowned with anthemion. At the left a woman in profile with bowed head approaches, carrying on her left arm a flat basket, and on her right hand a smegmatotheke; she wears a sleeveless chiton and her hair in a small low knot. At the right a youth stands *en face*, his right hand raised slightly from his side; he wears a red himation.

This small vase, which apparently belongs at this point in the classification, is strikingly like one already discussed, namely, Class VI, 1, no. 22 (Athens, Nat. Mus. 1843). The woman here lacks an outer garment and carries a basket which is not seen on the other vase; the youth here wears a mantle and does not have yellow boots;

otherwise the scene is almost identical. The [illegible] itself indicates the influence of early domestic scenes, and the similarity with the vase in Class VI suggests that the two came from one *atelier* and very probably from the same hand.

19. Athens, Nat. Mus. [illegible] Cx [illegible] [illegible] H. [illegible] m.

Palmettes and simple [illegible] [illegible] deep red is used for the garment. [illegible]

The slender stele on two steps has a [illegible] At the left a youth with [illegible] in his right hand. At the right is a woman whose garment has disappeared; her hair falls loosely on her shoulders.

20. Athens, Nat. Mus. [illegible] Cx [illegible] [illegible] H. 0.24 m.

The palmettes and [illegible] are missing. [illegible] brown.

The stele on two steps has a [illegible] profile holds out both hands as if presenting a [illegible] stands *en face*, carrying a basket on her left arm away from the stele, and extending her right hand, palm down, toward the stele. The garments of both have disappeared. The hands are much more carefully drawn than the rest of the scene.

21. Myconos, Mus. Rheneia. H. about [illegible] m.

The scene is drawn in typical pink lines; [illegible] show white, is used for one garment.

The high oval tumulus in the centre stands on two steps. On either side is a standing figure; the one at the right is decorating the tumulus with a [illegible]

The importance of this lekythos, of which I have only fragmentary notes, lies in the fact that it was found on the island of Rheneia with other vases and tomb contents which are supposed to have been brought to the island when the Athenians purified Delos by removing all graves in 428 B.C. If this supposition is correct, the lekythos must have been made some years earlier and placed in a grave on Delos. This date (before 428 B.C.) agrees with other indications that vases of this series were made in the third quarter of the fifth century.

These three vases are the only ones classified in the present series which do not have the typical stele with anthemion; otherwise nos. 19 and 21 are thoroughly typical and no. 20 varies only in the brown color of the drawing, a change perhaps due to the action of fire. On no. 19 the alabastron and the loose hair of the woman are reminiscent of scenes on earlier lekythoi. As for the absence of

garments, it is safe to assume that a matt color was used here, as on other vases of Classes V, VI, IX, X, which did not stand the test of time. No. 20 was found with no. 9 of Class IX, 1 (Athens, Nat. Mus. 1919).

22. Bologna, Mus. Civ. 365. Athens. H. 0.137 m. Pellegrini, *Cat.*, fig. 59.

On the shoulder two palmettes in black with red leaves run from right to left; no space was left for a maeander. The scene is drawn in dull red; bright red is used for one garment.

The stele is crowned by an anthemion. At the left a woman stands holding out both hands as if presenting objects to the stele; she wears a sleeveless chiton, girded and without color. At the right a youth, wrapped in a red mantle, touches the anthemion of the stele with his right hand.

SERIES 1. *Conclusion*

On the vases just discussed the palmettes and maeander show considerable variety in style and coloring. On nos. 4, 12, and 22 the palmettes run in one direction; otherwise the arrangement is normal. The palmettes are drawn in a red different from the pink outline of the scene on nos. 8, 11, and 12; the pink of the scene, with sometimes gray or black leaves added to the palmettes, is used on nos. 5, 6, 9, 10, 15, 16, and 18; while on nos. 1, 2, 3, 4, 7, 13, and 22 a dull gray varying to green-black is used, with added red leaves for the palmettes. The unbroken simple maeander is seen on nos. 1, 2, 3, 4, and 9; on nos. 5, 7, 8, 11, 15, 16, and 18 the maeander is broken by dotted oblique crosses, from which its direction reverses usually, but not always; and in one or two instances (*e.g.* no. 10) it is broken by the top of the anthemion. From these data we may infer that maeander and palmettes were usually put on at the same time, that at least sometimes they were added after the scene proper was drawn, and that the ornament was not stereotyped as in some series of Class V and in Class XIII, but was varied at the will of the painter.

The scene is drawn in fine lines of a pink which is somewhat glossy, with a few exceptions; on no. 14 (cf. no. 20) the color is brown, perhaps from fire; on no. 3 it is the violet-black used sometimes in Class IX; and on nos. 1, 2, 13, 22 it is red rather than pink, and not glossy, though the character of the lines remains the same. Normally the hair is like the outlines of the scene, but on nos. 1, 12, 13, and 15 a thin green wash is added over a few strokes of outline color, and on nos. 3 and 10 a color now dull yellow is used for the hair. This color, which is

characteristic of Class IX, is found for a garment border on no. 10 and for a garment on no. 5. What now appears as a thin violet wash is used for a garment border on nos. 1, 4, 9, and 13, and on the anthemion of no. 12. Bright red is used for details occasionally; a thin greenish wash is found for a garment on nos. 4, 8, and 9, and the same color varying to black is used for taeniae. The only color freely used is a rather dark red which was often applied somewhat thickly. While the normal palette of these painters seems to have included but two colors (except the outline color), viz. a greenish black and a dark red, of which only the latter is used freely, the recurring indications of faded color suggest that it really was not as limited as now appears. Ordinarily the drawing shows a practised hand for which no preliminary sketch was needed, but such a sketch may be detected at least on no. 11.

The scenes in this series show almost no effort for originality, the types of figures are few in number, and for the most part they are types already familiar. The woman with flat basket (canistron), for instance, occurs nine times, the man with right hand extended, palm up, seven times, the man (or woman) with hand slightly raised, palm in, five times, in the twenty-one vases under discussion. These types were already established in Classes IV and V, though the gesture of the slightly raised hand is not common till Class IX. The kneeling or standing mourner also is a figure characteristic of Class IX which recurs here in a slightly more conventionalized form, as though it had originated with some other group of painters and were simply repeated here. The only figures that show any "originality," if such a term may be permitted with reference to these vases, any independence of lekythos tradition, are the seated figures and the figures with one foot raised on a stone or step. Some of these are drawn with real freshness and grace, as though the painter found pleasure in going outside the lines of his usual practice.

Among the objects brought to the grave, some like the goose on no. 15 appear here for the first time, others like the alabastron or smegmatotheke recur from lekythoi of earlier periods. The question may fairly be asked whether the garment brought by a woman on no. 8 is an offering to the dead, or whether the type is repeated without meaning; the former explanation seems to me reasonable. Similarly, while the toilet vessels are repeated from earlier toilet scenes not at the grave, and the presentation of arms by a woman from the scene of a warrior being decked in armor for a campaign, we can hardly

question that here they are offerings brought to the dead. As has been pointed out, the same explanation may well apply to the goose and the jewel casket; but inasmuch as the figure of the dead person is clearly indicated on no. 11, perhaps also on nos. 9 and 10, and inasmuch as the goose is brought by a child whose pet it might have been, I am inclined to the opinion that the child with the goose and the woman with the jewel casket represent also the dead person. The same explanation might apply to some of the other figures, though usually both persons are mourners at the grave.

On six of the vases objects appear in the field, as in Class IV and later classes. The purse and the mirror (nos. 1, 2, 4, 14) belong with the earlier domestic scenes; if they have any meaning here, they are offerings brought to the grave but represented in their old position as if on the walls of a room instead of being attached to the stele. The representation of the small flying soul (nos. 3, 4, 5, 14) probably originated with the Charon scene of Classes V, VI, VII, and IX; here, however, it finds a natural place, for souls were believed to haunt the grave. The form of the figure is more attenuated than before, being reduced to mere lines; it appears in both forms, with extended arms, or with one hand raised to the head as if in lamentation.

As in Class IX, 1, the figures are regularly drawn either in full profile or *en face*, not in three-quarter view. There are many points of similarity with Class IX, with the striking differences that the slip and the paint are totally different, and the style of drawing distinctly different. It is significant that one little group of vases in Class VI, 1 (nos. 11–16) shows the style of drawing of Class IX, and another little group (nos. 19–25) the style of drawing of Class X. We may infer that both Classes IX and X began while vases of Class VI were being made, and that they come from two *ateliers* (or groups of *ateliers*) in which the transition was made from the glaze outline drawing of VI, 1 to these two types of matt outline drawing. While painters of Class IX were often more literal, those of Class X were much more sure and graceful in their work.

SERIES 2. *Stele usually with anthemion; scene in brown outline*

This series, like series 1, forms a fairly homogeneous group, though several types of drawing may be distinguished. With the vases about 0.30 m. in height a number about 0.40 m. high are included. For the outline of the scene a red or violet-pink was apparently used,

though in many instances the color is now quite brown and with less of the glaze effect noted in series 1. As compared with series 1, the form of stele is ordinarily the same; but the drawing is distinctly more free, sometimes more careful, and often the scene has a more specific meaning. The use of color is more general than in series 1, and certain characteristics of Class XI, for example in the treatment of women's hair, begin to appear.

1. **Brussels, Mus. Cinq. A 1168.** H. 0.295 m. **Plate X, 1.**

Palmettes (with alternate leaves red) and simple maeander in dull black. The scene is drawn in dull pink with greenish wash over a few pink strokes for the hair. Bright red is used for garments, taeniae, etc., and dark red for the lines on one garment.

The high stele (or slender tumulus) on three steps is decorated with red taeniae. At the left a bearded man leans forward as if on a stick which holds the red garment under his left shoulder. Before his head flies a ψυχή with gesture of lamentation. At the right a woman in partial profile apparently touches the stele with her extended right hand; she wears a sleeveless chiton with overfold, decorated with perpendicular stripes in dull red.

2. **Athens, Nat. Mus. 1924, Cv. 1708.** Eretria. H. 0.37 m.

On the shoulder a triangular palmette with seven spirals on each side in dull green; the simple maeander is in the same color. The scene is drawn in (pink) brown lines; dull green is used for twigs and ends of taeniae, dark red for a garment.

The slender stele with round top shows the ends of the taeniae which once decorated it. At the left a bearded man stands with bowed head, apparently leaning on a staff under his left arm, and extends his right hand stiffly toward the stele; the deep red himation leaves his right shoulder free. At the right a young woman (effaced below the breast) carries on her left arm a flat basket of green twigs and taeniae, and extends her right hand down behind the stele; her garment has disappeared; the hair is in loose fluffy curls.

3. **Athens, Nat. Mus. 1951, Cv. 1755.** Eretria. H. 0.36 m.

Palmettes and simple maeander in brown-red; the palmettes have alternate leaves dull green. Scene in fine lines of (pink) brown. Blue and red-brown with dark brown fold lines are used for garments, red and dull green for taeniae.

The stele is decorated with taeniae and crowned by an anthemion. At the left a bearded man stands in profile, holding out toward the stele his right hand, palm down. He wears a red-brown mantle with dark brown fold lines. At the right a young woman stands *en face*; she carries a flat basket of red taeniae on her left arm and extends her right hand toward the base of the stele; her dark blue chiton has nearly disappeared.

The three vases with a bearded man and a woman bringing offerings to the grave show various points of interest. No. 1 has been broken and several pieces are missing; but the strong, almost rude, drawing is most expressive. The bearded man with relaxed left hand slightly raised stands mourning at the grave, while a woman seems to

be decking the stele. The lamenting "soul" before the man's head is drawn with the fuller lines of the earlier type of soul, and the stripes of red on the woman's garment recall Classes IV and V. In contrast with the usual practice the individuality of the man is brought out almost as if the painter were making a portrait. On no. 1 and no. 2 the color used for the man's staff has disappeared.

The scenes on nos. 2 and 3 are very similar — a bearded man with right hand extended as if he were directing the woman's task, and a woman *en face* with a flat basket on her left arm, and her relaxed right hand slightly raised. No. 2 shows an unpleasing experiment with a different type of shoulder ornament. No. 3 is peculiar in the use of blue for one garment and the indication of fold lines in dark brown or red-brown for another garment; blue is occasionally found in Classes V and VI, and the use of two colors to indicate a garment with folds was noted in Class IV and Class V (especially series e).

4. **Paris, Louvre, MNB 3057, Lec. 102.** H. 0.28 m. Pottier, *Lèc. blancs att.*, p. 149, no. 66.

Palmettes and simple maeander in dull black. The scene is in dull red; the hair is drawn with a few strokes of outline color, and filled in with greenish wash. One garment is in red-brown, another has a border of violet wash.

The slender stele on two steps is crowned by an anthemion. At the left a youth stands in profile, wrapped to the neck in a red-brown mantle; his head is slightly bowed. At the right a woman with bowed head stands in partial profile, her left leg relieved, carrying a flat basket of taeniae behind her on her left arm and holding up an alabastron toward the stele in her right hand. She wears a girded sleeveless chiton with overfold; at the bottom is a border of violet wash.

5. **Paris, Cab. Med. 505.** H. 0.31 m. *Gaz. arch.* 1885, p. 278.

Palmettes in thin dull red with alternate leaves in bright red; maeander in dull red, broken by oblique cross and reversing. The scene is drawn in thin dull red fading to violet. The hair is in a few strokes of outline color, covered with a thin red wash; bright red is used for garments and taeniae. The lines of the outline show through the solid color placed over them.

The stele on two steps is crowned by an anthemion above an egg moulding. At the left a woman in partial profile holds out in both hands a flat basket with two wreaths and four taeniae; she wears a sleeveless chiton girded, and her hair is in a loose knot behind. At the right an ephebos stands *en face* with his left hand grasping two erect spears near the top, and his right hand out (palm down) toward the stele. He wears a chiton, a petasos, a red mantle over his left arm, and shoes laced high.

The drawing on these two vases is distinctly more free and graceful than has been the case on vases with outlines in matt color thus

far considered. The figures in partial profile, the attitude with one leg relieved, the graceful drawing of the extended arm and relaxed hand of the ephebos on no. 5, as well as the attention to the delicately drawn features, mark this change. While the use of solid color is limited as in series 1, the use of a thin wash of green or red for the hair is to be noted. On no. 4 the figure of a youth wrapped to the neck in a mantle has been discussed before as probably a representation of the dead man, receiving the offering presented by the woman. The same interpretation is possible, but by no means necessary, for the ephebos on no. 5. This last figure should be compared with that on a vase exhibited near it (no. 502, Class VI, 1, no. 20). The comparison strengthens the belief that vases of Class X were contemporaneous with those of Class VI, and that sometimes they were produced in the same *atelier*.

6. Athens, Nat. Mus. 1849, Cv. 1783. H. 0.29 m.

The palmettes and simple maeander, broken by oblique crosses and not reversing, are in thin dull green; the palmettes have alternate leaves in brown-red. The scene is drawn in fine lines of (pink) brown; violet wash is used on the border of garments.

The slender stele is crowned with an anthemion which extends through the maeander on to the shoulder. At the left stands an ephebos holding two spears erect; his garment has a border of violet wash. At the right a young woman carries a flat basket of fruits on her left arm; and in her lowered right hand a thick wreath or circular fillet; her mantle has a border of violet wash, and her hair is covered with a sakkos.

7. Paris, Louvre, MNB 426, Lec. 93. H. 0.23 m.

The hasty palmettes and simple maeander are in dull thin black. The scene is drawn in dull thin violet-red, with no traces of added color remaining.

The stele on two steps is crowned by an anthemion, and shows traces of taeniae. At the left a woman in profile with bowed head approaches, holding out both hands as if with a taenia; she wears a sleeveless chiton girded. At the right stands an ephebos in partial profile, holding two spears erect in his right hand; he wears chlamys and petasos now without color.

8. New York, Metrop. Mus. 06.1021.131. H. 0.28 m.

Palmettes in black with alternate leaves reddish brown; careless elongated maeander also in black. The scene is drawn in reddish brown; dull black is used for a garment; brown, violet, blue, and green for taeniae and details. Partly repainted.

The stele on two steps is decorated with wreath and taeniae, and crowned with rude anthemion. At the left a woman stands *en face*, carrying taeniae in her lowered right hand, and on her left arm a basket with wreath and taeniae. She wears a sleeveless chiton ungirded, with fold lines in the outline color. At the right an ephebos with bowed head stands in partial profile, his lowered left hand holding a spear erect. He wears a black mantle fringed on the lower edge, which is drawn forward over both shoulders, and black boots.

The same grouping of ephebos with spears and woman bringing offerings, which was noted on no. 5, is seen on these three vases. On no. 6 various details recall earlier classes of lekythoi — the fillet rolled to form a ring which was found in Class IV and especially in Class V, series e, the basket of fruits, and the use of a sakkos to cover completely the woman's hair as in Class V. No. 8 is included at this point though the anthemion is very rude and the drawing hardly resembles that on other vases of the class. The variety of color and some other peculiarities are probably due to repainting. On these three vases there is little or nothing to indicate whether the ephebos represents the figure of the dead, or is a youth, perhaps a traveller, who has chanced to meet at the grave a woman bringing offerings.

9. London, Brit. Mus. D 91. H. 0.24 m.

Palmettes and scene drawn in dull red; there remains no trace of the maeander. The lines of the preliminary sketch show through the red of the garments.

The stele is crowned with a high anthemion, in which the leaves of the palmette are reserved white on a red foundation. Against the stele on the left rests a shield. At the left stands an ephebos, holding a spear erect in his right hand, and carrying his mantle rolled up on his left forearm; he wears a short chiton. At the right a woman stands nearly *en face*, her right hand down, and on her left arm a flat basket with two taeniae; her hair is in a flat knot and she wears an outline chiton with long red overfold or overgarment.

10. Coll. A. Barre, Fröhner, 357. Attica. H. 0.28 m.

Drawn in lines now brown; red is used for taeniae and garments, and violet wash for garment border.

The stele on one step is crowned by an anthemion and bound with red taeniae. At the left a girl stands *en face*, both hands slightly raised from her side, in her left hand a taenia; she wears a sleeve chiton with ungirded overgarment reaching nearly to her knees, violet wash border; her hair is short. At the right stands an ephebos, in partial profile, his left leg relieved; on his left arm is a shield, and in his right hand he holds out a phiale in front of the stele. He wears a girded chiton, a Corinthian helmet, and over his arm is draped a light mantle with violet wash border. In the field is suspended a wreath, from which the leaves have disappeared.

The same scene appears on these two vases with interesting variations. On no. 9 the shield resting against the stele and the mantle rolled up on the youth's arm indicate that he is not the dead, but a living person who has stopped beside the grave. Probably the mantle he carries is not an offering, but simply his own cloak which for the moment he has discarded. The youth with shield and helmet on no. 10 takes a more intimate part in the scene, in that he presents a

libation from a phiale. While the figure on no. 9 may be a chance traveller, the youth on no. 10 is a worshipper at the grave.

No. 9 is peculiar in that the leaves of the palmette on the stele are reserved white on a red foundation. A similar device was noted on three vases of Class V (nos. 20-22). The white lines in the garment should probably be explained, here as in other cases, as due to the abrasion of the color from lines of a preliminary sketch, either a sketch in transparent thin glaze or a sketch drawn with a dull point in the slip while yet soft. No. 10, which I know only from the published description, should doubtless be placed at this point in the classification. On both vases the use of a long free overfold (diplois) on the woman's garment is somewhat unusual here, though it is often seen in later classes. The graceful, easy lines of the figures recall the drawing on nos. 4 and 5.

11. London, Brit. Mus. D 90. H. 0.27 m.

Palmettes and maeander in dull red varying to dark violet; the maeander is broken by oblique crosses. Slip brilliant white. The scene is drawn in medium lines of dull red. Apparently the same color is used for a garment.

No stele is represented. At the left a woman stands, holding out in her right hand a sword in its scabbard; her hair is in a flat knot and she wears a chiton. At the right is a youth, his right hand holding a spear erect, and on his left arm a shield in three-quarter view; he wears a short chiton. Between the two a helmet rests on the ground and a mirror hangs above.

12. Athens, Nat. Mus. 1835, Cv. 1835. H. 0.41 m.

Palmettes and maeander in brown-red; the maeander is broken by oblique crosses and reverses. Scene in brown-red; violet wash is used on the border of a garment. The scene is nearly effaced.

The slender stele is crowned by an anthemion. At the left a young woman in profile with bowed head approaches, holding out a sword in its scabbard; the outlines of the himation are all that remain of her garments; her hair is partly covered by a sakkos. At the right an ephebos sits on some stones, holding two spears erect; his chlamys has a border of violet wash, and on his shoulder hangs a petasos.

These two scenes, one with a stele, the other without, are based on the typical representation of a woman bringing arms to a youth who is preparing for a campaign. No. 11 gives the scene with no indication of the grave, while the hanging mirror would naturally place it in the house. On no. 12 the normal stele of this class is present; the youth is seated, not preparing to take the sword in the woman's hands; and the character of the scene as on certain vases of series 1 (nos. 9–11) suggests that the seated youth represents the dead

person receiving the sword as an offering brought to the grave. It seems fair to interpret the scene on no. 11, like scenes of the same character on grave monuments, as a representation of the dead person as he was remembered while living — a youth about to set forth for the campaign in which he met his death. This type of scene becomes common in Class XI, and anticipates the similar scenes on grave stelae of the early fourth century.

13. **Athens, Private Collection.** H. about 0.30 m.

The scene is drawn in fine lines of dull pink; violet wash is used for garment border.

The stele is crowned by an anthemion. At the left sits a youth with head bowed, holding a lyre; his hair falls to the shoulder in long curls. At the right an ephebos approaches, carrying two spears erect in his left hand and extending his right hand, palm down, toward the stele. He wears a chlamys with violet wash border.

14. **Athens, Private Collection.** H. about 0.30 m.

Palmettes in dull gray with added leaves in pink; maeander, broken by oblique crosses, in dull gray. The scene is drawn in medium lines of dull violet-pink; the outline color is applied thicker for taeniae; one garment has a violet wash border.

The slender stele is surmounted by an anthemion which extends on to the shoulder; about the shaft are taeniae. At the left a young woman sits on a low mound (tumulus); the flat basket with smegmatotheke on her left knee is steadied by her right hand. She wears a chiton with short sleeves, and her hair is in a knot supported by a wide cloth. Before her in the field a flat dish (lamp?) is suspended by three cords. At the right stands a youth with head bowed, extending his right hand, palm down, toward the stele, and holding a spear erect in his left hand. He wears a chlamys with violet border and a petasos.

15. **Dresden, Albertinum, 368, Z.V. 1411.** Eretria (?). H. 0.233 m. *Jahr. Arch. Inst.* 1898, A. A., S. 137, no. 31.

The palmettes have disappeared and only traces of the maeander remain. The scene is drawn in a color now yellow-brown. Red is used for taeniae and brown-red for a mantle. Partly repainted.

The stele with anthemion stands on three steps, the upper one much smaller than the others; red taeniae are bound about the shaft and a circular fillet is laid against the steps. At the left a woman sits in profile, taking some object with her right hand from the flat basket on her knees; across her knees are two taeniae. She wears a sleeve chiton, and a brown himation covers her left shoulder and arm as well as her knees. At the right stands an ephebos, his right hand raised slightly from his side.

The scene on these three vases includes an ephebos on the right and a seated figure on the left. The gesture of the ephebos, as he extends his right hand or raises it from his side, indicates that he is taking part in the worship at the grave. While the seated youth with the lyre on no. 13 (cf. the similar figure playing a lyre, Class IX, 2, no. 22, Louvre, CA 612) may represent either the dead person or a

worshipper, the seated woman on no. 14 is apparently defined as a worshipper by the "grave basket" (canistron) with toilet vase. Although the toilet vase (smegmatotheke) is characteristic of earlier classes and is rarely found later, the arrangement of the woman's hair is one which is not common before Class XI. The suspended lamp (?) is unique on white lekythoi. On no. 15 the seated woman is undoubtedly a worshipper, as the scene now stands, for the taeniae to be attached to the stele are lying across her knees. The circular fillet on the steps of the stele is common only in Class V, series **e**.

16. Athens, Nat. Mus. 1762, Cv. 1680 (Coll. 650). H. 0.375 m. **Plate IX, 1.** Benndorf, *Griech. Sic. Vas.*, S. 67; cf. Pottier, *Léc. blancs att.*, p. 64.

Palmettes, simple maeander, and scene are drawn in dull pink; apparently two shades were used for alternate leaves of the side palmettes. Thin red and a green wash are used for taeniae; a garment and stick are in thick red; and a violet wash is used for garment borders.

The stele on two steps, narrowing toward the top, is crowned with egg moulding and anthemion; several taeniae are tied about the shaft. At the left a bearded man in profile bends forward, holding a large red stick nearly horizontal under his left arm and extending his right hand, palm down; he wears a deep red himation. Beneath the stick is a small boy carrying a lyre, also facing the stele; he is draped in an himation with violet edge. At the right a woman in partial profile, her head bowed, approaches the stele with a large flat basket of green wreaths in both hands; she wears a chiton with long overfold undergirded, a violet stripe on the edge; her hair is in a loose knot, held up by a reserved white cloth wound twice about the head. In the field at the left is a bag or purse, then a ψυχή with arms out; at the right a mirror.

This interesting vase, with its unique scene, clearly belongs in Class X, though the woman's coiffure and dress resemble what is found in Class XI and later classes. The color used for the outline, the form of the stele, the objects in the field, the sure and delicate drawing, even the approach toward portraiture in the faces, find their analogues in the present class. It is difficult to interpret the large stick which the man carries. While it is too heavy for a cane or a "bâton," an interpretation is needed which will serve to connect the man who carries it and the boy with the lyre, at whom he is looking. I can only suggest that it might be intended for a torch. Those two figures together are in contrast with the mourner on the other side of the stele. They do not seem to be mourners, but rather a pair of figures such as might be represented on a grave stele; in which case the boy would probably represent the person of the dead and the bearded man might be his paidagogos or his music teacher.

17. San Francisco, Mus. Anthrop. 8–37. H. 0.475 m. **Plate IX, 3.** Collections Somzée, *Cat. de vente*, 1901, no. 101.

Ornament and scene are drawn in thin brownish red (bistre). The simple maeander is broken only by the anthemion of the stele. Brighter red is used for the sword scabbard and the petasos.

The slender stele on four steps is crowned by a rather high anthemion. On the steps a figure with bowed head sits facing the right; it is draped to the neck in a mantle now without color. At the left of the stele top hangs the ring of a wreath, at the right an alabastron is suspended by cords, and on the lower step of the stele at the left stands a heron. At the left a woman in partial profile stands with bowed head, carrying on her left hand a flat basket with wreaths, and in her raised right hand, away from the stele, an alabastron. She wears a sleeveless chiton girded under an overfold, and her loosely gathered hair is held up by a sphendone. At the right an ephebos stands *en face*, his right hand on his hip and an erect spear in his raised left hand; he wears a short chiton, a petasos on his shoulder, and a short sword in its scabbard hanging from the girdle.

18. Berlin, Furtw. 2459. Athens. H. 0.30 m. **Plate X, 2.**

Palmettes and simple maeander in dull brown. The scene is drawn in fine lines now yellowish brown; to indicate the hair a few strokes of the outline color are covered with a thin wash now yellowish; dark red and gray-green are used for garments.

The stele on two rather high steps is crowned with egg moulding and anthemion. On the upper step sits a youth with head bowed, facing the right; on his knee is perched a quail, and a snake raises its head from his lap. His dull green mantle is over his knees, and is drawn up behind to serve as a background for his head. At the left a youth in profile, looking down, holds out his right hand, palm down, over the head of the seated youth. A dark red mantle leaves only the right shoulder and arm free. Before him flies a ψυχή with arms extended. At the right stands a second youth, holding his right hand, palm in, toward the quail. The color of his mantle has disappeared. Before him hangs in the field a purse.

19. Berlin, Inv. 3372. H. 0.418 m.

The palmettes and the maeander, which is broken only by anthemion of stele, are in dull greenish black; the alternate leaves on the sides are in bright red. The scene is drawn in fine lines of dull pink; the hair is in a few lines of outline color with a thin greenish wash added. Violet wash is used for garment border and details, dark red for a garment, and bright red for spot on centre of anthemion. The drawing is careful and delicate.

The slender stele on two steps is crowned with egg moulding and anthemion. On the upper step facing the left sits a young woman, her body *en face*, and both hands on top of her head; she wears a chiton with short sleeves drawn in outline, and over her knees is a mantle with violet wash border. At the left stands a young woman *en face*, turning toward the stele, her right hand slightly raised away from the stele, her left hand on top of her head. She wears a sleeveless chiton with overfold, the lower edge of which is violet. The hair of both these women is short. Above and below at the left of the stele is a flying ψυχή. At the right a woman stands in three-quarter profile, carrying on her left arm a flat basket with green twigs, while her right hand adjusts the cloth which

holds up her hair. She wears a sleeve chiton, and a dark red mantle which is drawn about the waist and over the left shoulder; her hair is in loose curls about the face and a high loose knot supported by a violet sphendone.

These three vases are related both in the type of scene and the style of drawing, and also in a certain tendency to go outside the usual fixed types for lekythoi. No. 17, which is known to me only from photographs and description, is less carefully drawn than the others though in the same style. The figure of the woman at the left closely resembles the woman at the left on no. 19, and the seated figure on each of the three vases is drawn on the same lines. The easy attitudes, as well as the treatment of hair and garments on nos. 17 and 19, may be compared with vases in Class XI. At the same time the wreath and the hanging alabastron in the field on no. 17 are inherited from earlier domestic scenes. With the heron[1] may be compared the swan on Class IV, 3, no. 30 (Athens, Nat. Mus. 1983), and the duck on Class V, no. 45 (Bologna, 362); in each instance it is a domestic pet, and its presence on this vase emphasizes the relation of this grave scene to earlier domestic scenes. The drawing on no. 18 is somewhat heavier and more careful than on the two other vases, and apparently not from the same hand. The presence of the quail, which is decidedly unusual, recalls another vase in Berlin with domestic scene (2252, Class V, no. 13) in which the quail is perched on a woman's knee. The snake in the boy's lap is found only here in lekythos scenes; while it may also be explained as a domestic pet, it is difficult to overlook the association of the snake with the grave. Since the figure seated on the stele steps is often to be regarded on other grounds as the figure of the dead person, we may hold that the snake in his lap confirms that interpretation on the present vase. The artificial use of a garment to form a dark background for the face is a second indication of this painter's individuality in treating a scene usually conventionalized. On no. 19 the drawing combines the freedom of no. 17 with the carefulness of no. 18. The twisted pose of the woman at the left, and the gesture of her companion who is adjusting her hair are decidedly unusual. Moreover, the fact that the seated woman tears her hair in mourning is a touch of literalism rare in the present class. In this instance the seated figure is clearly a mourner; at the same time I would raise the question whether it is not the figure of the dead person who is mourning her "departure from life and joy," like the soul of the dying warrior in Homer

[1] A heron is also found on the lekythos described in the footnote on p. 73, *infra*.

(Iliad, XVI, 857). On nos. 18 and 19 the usual type of soul flies toward the top of the stele with arms extended. The stele top on nos. 17 and 19 breaks the simple maeander, indicating that the maeander was added after the anthemion was drawn. And on each of the three vases it should be noted that the leaves of the palmette bend down toward the scroll of the anthemion, instead of radiating directly from the centre, as is often the case in series 1.

20. **Paris, Louvre, MNB 1729, Lec. 90.** H. 0.40 m. Pottier, *Lèc. blancs att.*, pl. iv; *Collection d'antiquités de M. Rayet*, no. 145.

Palmettes and simple maeander in thin dull black. The scene is drawn in even fine lines of dull pink; bright red is used for a garment and violet wash for garment borders.

The stele on three steps is crowned with moulding and anthemion. On the upper step a youth sits facing toward the right and playing a lyre; his garment with violet wash edge is behind his left shoulder and over his knees. At the left a bearded man leans forward on a staff which supports the red mantle under his left shoulder; he holds out his right hand, palm down. Behind him a sword in its scabbard is hung by the belt, in front hangs a purse, and beside it is a small ψυχή with arms extended. At the right an ephebos stands nearly *en face*, holding two spears erect in his left hand, and carrying a small bird high up on his right hand. He wears a chlamys, and on his right shoulder hangs a petasos. The eyes are very delicately drawn. Before his head hangs a mirror.

21. **Athens, Nat. Mus. 1950, Cv. 1676.** Eretria. H. 0.38 m.

Palmettes and simple maeander in brown-red; apparently alternate leaves have disappeared from the palmettes. Scene in fine lines of (pink) brown. Two shades of red and violet wash border are used for garments; taeniae red, and twigs in dull green. Drawing delicate.

The stele is decorated with taeniae and crowned by an anthemion. On the upper step of the stele sits a youth facing toward the right and playing a lyre; the garment over his knees has a violet wash border. At the left a young woman brings a flat basket with twigs and taeniae; she wears a sleeve chiton and dark red himation. At the right a young woman is engaged in fastening taeniae on the stele; she wears a bright red sleeveless chiton; the hair of the women is in a flat knot at the back of the head.

These two splendid vases are drawn with the same skill and delicate feeling as no. 19, but with perhaps greater care. The composition of the scene on each vase is carefully studied, while the types of figures show no effort for originality. On no. 21 it seems clear that the seated youth represents the person of the dead, to whom the two women are bringing offerings. On no. 20, also, the seated youth playing the lyre represents the dead person, a youth whose military service is indicated by the purse and sword hanging in the field, and the ephebos at the right has brought a little bird as an offering to

him. The bearded man at the left is probably his father; while we might regard him simply as a mourner at the grave, a comparison with no. 16 suggests that the father and the dead son here are adapted from the grave monument scene in which members of the family are represented together as they had been together while alive. Indeed, the youth at the right may be included in such a family scene, and we may say that the whole group consists of the figures ordinarily represented on a grave monument, but here distributed according to the formula customary on lekythoi. In any case the intimacy of the persons is felt by the painter in a way not often emphasized on lekythoi.

No. 22, which I know only from the publication, should probably be included here. The stele and the tumulus occur also on no. 10 of series 1.

22. Collection C. Butler. Attica. H. 0.325 m. Burlington Fine Arts Club Exhibition, 1888, *Cat.*, no. 83.

Palmettes, maeander, and scene in dull black, the palmettes with alternate leaves red; the maeander is broken by oblique crosses. Red is used for garments and taeniae.

At the left stands a woman, her hands relaxed at her side, wearing a chiton and a red himation. In the centre, before an oval mound on a plinth, sits a youth facing the right. At the right is a slender stele against which leans a woman facing the left. Both mound and stele are decorated with taeniae.

23. Brit. Mus. D 69. Athens. H. 0.32 m. *Catalogue of Vases in Brit. Mus.* III, pl. xxviii.

The palmettes and maeander (oblique crosses, not reversing) are in thin black. The scene is drawn in dull pink; black is added for the hair. Injured and faded.

The slender stele is decorated with taeniae and crowned with egg moulding and anthemion; the base consists of two thin blocks, a thick block with concave ends, and mouldings at the base of the shaft. A lyre rests against the base at the left. At the left of the stele a youth nearly in profile stands with head bowed, holding out a small bird on the back of his left hand. No color remains on his himation. Before him in the field hangs a purse and a shallow box suspended by a cord. At the right a young woman in three-quarter view holds out both hands as if presenting a taenia at the stele. Her chiton has disappeared and only the outline of her himation remains. The hair is loose about her face, and the knot behind is held up by a cloth wound twice about the head.

24. Munich, Inv. 2269, Cat. 2787. Plate XI, 1.

Fragment of the upper part of the body of the vase. The scene is drawn in bright red, shading toward pink in places; slip very friable. Drawing delicate.

The stele is crowned with mouldings and anthemion. At the left a woman in profile bends forward, holding out in both hands a large flat basket with smegmatotheke. Her (sleeveless?) garment is missing; the loose curly hair is in a high knot supported by a

sphendone. At the right a youth *en face*, his head slightly bowed, extends his right hand to take something from the woman's basket.

25. Paris, Louvre, MNB 425. H. 0.25 m. Pottier, *Léc. blancs att.*, p. 147, no. 58.

Palmettes and maeander in dull black, broken by oblique crosses. The scene is drawn in dull black, shading toward violet. The color is much faded.

The stele on two steps is crowned by an anthemion. At the left a woman *en face* steadies with her right hand the flat basket with smegmatotheke on her left arm. At the right a woman in profile holds out both hands as if with a taenia; she wears a sleeve chiton. The hair of each figure is in a low knot supported by a wide taenia. At the right of the top of the stele a mirror hangs in the field.

The scene on no. 23 is peculiar in the use of a black for the hair, and in the shape chosen for the steps of the stele, a shape that occurs in Class XI. The lyre, as well as the small bird in the youth's hand, may be interpreted as an offering brought to the grave. On this vase, and in no. 24, the small chin recalls the type of profile in Class IX, series 3. On nos. 24 and 25 the smegmatotheke on the flat basket of offerings is to be noticed; the toilet vase was often found in vases of Classes IV and V, but is not so common on vases with outline drawing in dull color and is rarely seen on the basket of offerings brought to the grave.

26. Athens, Nat. Mus. 1760, Cv. 1683 (Coll. 637). H. 0.29 m. Heydemann, *Griech. Vas.*, Taf. xii, 12.

The shoulder ornament has practically disappeared; maeander unbroken. Both ornament and scene are carefully drawn in fine even brown lines. Violet wash and dark red are used for garments. The shape is more slender than in specimens previously described.

The stele at the extreme right is slender and has a small triangular top. On the high base sits a woman looking toward the left, one foot crossed behind the other; her left hand rests on her knee, and her right hand is extended as with some object at which she is looking down. Her violet garment is drawn over the back of her head and across her knees; the fluffy hair is held by a taenia. Facing her stands a woman nearly in profile, bringing a flat basket with smegmatotheke on her left arm and steadying the vase with her right hand. Her hair is held up by a sphendone, and she wears a mantle without color. Her head is turned back to look down at a girl in profile, who carries in her right hand an alabastron and steadies with her left hand a hydria on top of her head; she wears a dark red sleeveless chiton; her hair is in curls falling to the neck. The faces are drawn with great delicacy to give a slight expression of reserved sadness.

27. Berlin, Inv. 3138. Athens. H. 0.29 m. Collection Rayet.

Only traces remain of the palmettes on the shoulder and the complicated maeander. The scene is drawn in fine even lines now brown; solid brown (once red?) and gray-blue are used for garments, while the leaves of the tree are now violet. Much damaged.

Instead of the stele a tree stands in the centre of the scene. At the left a young woman approaches, her head bowed, steadying with her right hand the flat basket on her left arm; her sleeve chiton has brown fold lines but no color, while her himation is in solid brown; her hair is in a low flat knot. At the right, also facing the tree, sits a second woman, her body nearly *en face*, her right hand held out toward her companion; the chiton has disappeared, but a gray-blue himation is drawn across her knees; her hair is covered by a sakkos.

These two damaged vases are extremely fine examples of the delicate drawing occasionally found on lekythoi. The seated figure with bowed head resembles in type the similar figure of nos. 17 and 18, but in general (garments, treatment of the hair, etc.) the scenes resemble those on earlier vases of Class V. Aside from the drawing, which tends toward severity rather than freedom, the scenes are interesting in their composition, in the introduction of elements rarely found on lekythoi, and in the hint of sadness in the figures. Probably all three points are due to the influence of monumental painting, possibly painting on grave stelae, for on extant sculptured stelae of somewhat later period we find the same indication of reserved melancholy or grief. A tree is rarely found on later lekythoi; on no. 27 the woman at the left is a mourner, the seated woman very likely the dead person herself, and the tree may indicate the locality of the grave. On no. 26 there is little doubt that the woman seated before the stele is the dead person, while the other two figures may be regarded as mistress and servant bringing offerings to the grave. The water jar, which is found on one or two other lekythoi,[1] perhaps indicates a bath brought as an offering to the dead by a servant, as this would agree with the presence of smegmatotheke and alabastron, which are normally found in toilet scenes and in grave scenes. The backward look of the mistress, as she steadies the toilet vase on her basket, connects these two figures; the originality and grace of the pose is the more striking in view of the simplicity and almost stiffness of the figure at either side.

Series 2. *Conclusion*

In this series, as in series 1, the palmettes and maeander vary somewhat in style, and there is no regularity about the color. With the exception of the awkward experiment on no. 2, the palmettes are of the normal type. The color is green varying to black on nos. 2, 4, 6, 7, 20; dull red on nos. 9, 11, 12, 17, 18, 21; red with added green

[1] Cf. Class VI, 1, no. 25; Class XII, no. 7.

leaves on no. 3; dark red with added light leaves on no. 5 (and 16?); and the more usual greenish black with added red leaves only on nos. 1, 8, 14, 19. The maeander is broken several times by the top of the stele, and by oblique crosses on nos. 5, 6, 11, 12, 14; more commonly it is quite unbroken; its color — pink-red, or brown-red, or greenish black — follows the predominant color of the palmettes. As in series 1, we may infer that maeander and palmette were put on together, after the main scene was completed, and more or less varied at the will of the decorator.

The outlines of the scene itself are drawn in the rather glossy pink of series 1 on nos. 1, 13, 14, 19; on nos. 15, 18, 26, 27 the outlines are now a yellowish brown, and on the other numbers they are a dull red or reddish brown; in a word, two or perhaps three different kinds of color were used. Solid color is sparingly used except for taeniae and details. Bright red (nos. 1, 9, 20, 21) and dark red (nos. 2, 4, 11, 15, 16, 18, 19, 20, 21) are frequently used for a garment; blue occurs on nos. 3, 8, 27, gray-green on no. 18, and brown stripes over red on no. 3. Violet wash for a garment border is quite common (nos. 4, 6, 10, 11, 13, 14, 16, 19, 20, 21). While the hair is ordinarily in the outline color, a green wash over a few lines (nos. 1, 4, 19) or a red wash (no. 5) or a yellowish wash (no. 18) may be used. In a word the palette used is more extended than in series 1, and color more freely applied, though still with considerable reserve. Traces of a preliminary sketch may be found on no. 9 and perhaps on no. 5.

Most of the scenes in this series may be described in the same terms as the scenes in series 1, *i.e.* as without originality and using types already familiar. The woman with canistron occurs on twelve vases out of twenty-four, the ephebos with spears on ten vases, the man or woman with right hand extended on seven, with right hand slightly raised on five. The kneeling woman does not occur, and the hand raised to the head in mourning is found only on no. 19. We may note again the woman touching the stele on no. 1 and fastening a taenia to it on no. 21, the youth wrapped to the neck in his mantle on no. 4, and the man leaning forward on his crutch on nos. 1, 2, 20. Twice (nos. 11, 12) a woman brings a sword to a warrior, an adaptation of the old scene of preparation for a campaign in which perhaps the youthful warrior represents the dead person as seen in life (cf. scenes on grave stelae). As in series 1 the drawing of the seated figures (nos. 12, 13, 14, 15, 17, 18, 19, 20, 21)

shows more freshness than that of the usual standing figures. Vases with three figures (nos. 17–22, 26) form a fairly large proportion of the series, and are much more interesting than the others. The figure seated before the stele (nos. 17–22) is best understood as representing the dead person (cf. also the draped youth on no. 4 and the ephebos to whom a sword is brought on nos. 11, 12); whether playing a lyre, or holding serpent or aryballos, or mourning, I believe the interpretation should be the same. The unique scenes on nos. 16, 26, 27 have already been discussed; it is only necessary to refer to them again as indicating an effort for originality in a class where such effort is unusual.

Of the objects carried by the figures at the grave, little need be said. The spears, the lyre, the serpent, are used to characterize the individuals who hold them. The flat basket of taeniae and wreaths, the alabastron, the small bird, the taenia, the fillet in the form of a ring, the smegmatotheke, and doubtless also the hydria on no. 26 are offerings or contain offerings for the dead. The greater variety of these objects is easily explained by the effort to denote the dead person, and by the introduction of scenes like those on grave stelae in which the dead person was included.

Objects in the field are introduced more freely in this series than is ordinarily the case on lekythoi with outlines in matt color. The flying soul by the stele occurs five times (nos. 1, 16, 18–20), the mirror four times (nos. 11, 16, 20, 25); we find also a purse (nos. 16, 18), a wreath (no. 17), an alabastron (no. 17), a sword hung by the belt (no. 20), and apparently a lamp (no. 14). These various objects are hung as on the walls of a room in a domestic scene. While for the most part they are simply carried over from the domestic scene and serve to fill out the design, the sword and the wreath and the alabastron might be understood as offerings at the grave. Certainly the shield (no. 9), the helmet (no. 11), and the ring fillet (no. 15) may be so interpreted. The heron (no. 17) as well as the bird on a youth's finger (nos. 20, 23) are pets of the dead person, like the dog or the bird on grave stelae.

This series is closely connected with series 1, as is shown by the usual type of stele with anthemion, the continued use of slightly glossy pink for outlines in some cases, the treatment of hair and garments, the restrained use of color, etc. Here again some devices are repeated from earlier classes — the striped garment (no. 1), the fluffy hair (nos. 2, 17, 19) as in Class IX, 3, the sakkos covering the

hair (no. 6) as in Classes IV and V, — and many of the figures are familiar types (*e.g.* the man leaning on his crutch, the woman with canistron, the youth wrapped to the neck). And there are other indications of practices common in later classes. The use of violet wash for a garment border is more frequent than in series 1, and so is the use of a sphendone to support the hair (nos. 16, 17, 19, 24, 26). The woman's garment with free overfold is used in the later manner (nos. 10, 16, 17, 19). While the drawing is sure and sometimes even precise, it often shows more freedom than in series 1. As a whole the series shows somewhat more connection with later classes than does series 1.

SERIES 3. *Stele with simple capital or triangular top; scene in red outline*

The present series includes a few vases with a peculiar form of stele, most of which are not closely enough allied to either of the two preceding series to be included under either of them. The scene is drawn in dull reddish lines, ordinarily coarser than in series 1 and 2. With one exception palmettes and maeander are drawn in the same color as the scene itself; the palmettes are quite carefully drawn; the maeander is broken twice, not by the top of the stele but by dotted crosses.

1. **Athens, Nat. Mus. 1769, Cv. 1795.** H. 0.26 m.

Palmettes, simple maeander and scene in dull red; thicker red is used for a garment. Lines of a preliminary sketch in the soft slip show white through the red garment.

On two steps stands a stele with simple capital. At the left a youth in profile holds out toward the stele a bird in a cage; he wears a red himation. At the right a young woman stands in three-quarter view, her left arm relaxed at her side, holding out a phiale toward the stele in her right hand; her hair is in a flat knot; no trace of her garment remains.

2. **Athens, Nat. Mus. 1895, Cv. 1825.** Cerameicus. H. 0.32 m.

Palmettes, simple maeander, and scene in dull red; no solid color remains.

The stele on two steps is less slender than usual, and has simple mouldings at the top. At the left a young woman slightly bending forward holds out toward the stele a flat basket; her garment has disappeared. At the right a youth holds out a large bird (goose ?) which stands on one leg on his right hand.

These two vases, closely related in technique and in scene, have the slip, the decoration, and the drawing of Class X; the faces, however, bear some resemblance to the faces on lekythoi of Class IX, series 1, and the stele is of the ordinary type in Class IX. As is frequently

the case in Class IX and sometimes in Class X, the garment of the woman is no longer visible; no doubt it was painted in a color which has faded, as is evidently the case on no 3. In both scenes the woman is bringing offerings to the grave, while the youth with a bird may be regarded as the figure of the dead person; the bird cage is unusual on lekythoi (cf. Class XI, 2, no. 9) but is found on a grave stele from Aegina. The extended phiale was noted on no. 10 of series 2 in the hands of a young warrior.

3. **Bologna, Mus. Civ. 366.** Athens. H. 0.29 m. Heydemann, *Hall. Winck. Progr.* III, 58, no. 1401; Pellegrini, *Cat.* Tav. v.

Palmettes and maeander in dull pink, maeander reversing from oblique crosses. The scene is drawn in the same dull pink; the color of garments and taeniae has nearly disappeared.

The stele on two steps is crowned with egg moulding and triangular cap; several taeniae are tied about the shaft. At the left a woman bends down and holds out a flat basket in a slanting position; on it are wreaths once green. Her garments have disappeared; the hair is in a flat knot at the base of her head. At the right a youth stands in profile; the figure is nearly effaced, but apparently it was draped in a mantle.

4. **Cassel, Mus. Frid. T 379.** H. 0.325 m. **Plate X, 3.** *Jahr. Arch. Inst.* 1898, A. A. 190, 10.

Palmettes and unbroken maeander in dull pink, with traces of alternate bright red leaves in the palmettes. The scene is in dull pink with hair in the same paint; in places the lines of the outline may be seen through the garments. Darker red is used for garments and taeniae, dull yellow for stick and woman's mantle, light blue for taeniae, violet for wreath and taeniae.

The slender stele on two steps is decorated with wreath and taeniae, and crowned with moulding and triangular cap. At the left a woman with bowed head stands in profile, holding out in both hands a flat basket with wreath and taeniae; the sleeve chiton is gone, but the yellowish himation is fastened about her waist. A ψυχή near the top of the stele flies toward her head. At the right a youth in partial profile has put his right foot on the stele step, and rests on the knee his right elbow; a knotted stick is held erect in the right hand. The red mantle covers his left arm.

While the technique of these two vases is that of Class X, the stiff hard drawing is quite unusual. Possibly it bears a slight resemblance to the precise but rather graceful drawing on lekythoi of Class IX, series 2. The treatment of the woman's hair, also, is the simple knot of earlier classes of lekythoi. The stele with its small triangular top is an experiment which did not find favor; it occurs occasionally in Classes VII and VIII. The effort to represent a

youth bending forward to rest on his right knee, and with right arm foreshortened, is singularly unsuccessful.[1]

5. New York, Metrop. Mus. 06.1021.133. H. 0.293 m. **Plate XI, 2.**

Palmettes in black with alternate leaves red; the maeander, also in black, broken by dotted crosses and not reversing. The scene is drawn in red (faces partly repainted?); no color remains on the garments. Apparently the preliminary sketch was drawn with a sharp point.

The slender stele on several steps of varying height is decorated with taeniae and crowned with egg moulding and triangular top. At the left a kneeling woman raises both hands to her head; she wears a chiton girded over overfold, and her hair is in a low flat knot. At the right an ephebos with bowed head stands nearly *en face*, the right hip thrown out awkwardly; he extends from the elbow his right hand, palm down, and in his lowered left hand holds a spear on his shoulder. He wears a chiton, high boots, and on his head a high round cap.

6. Paris, Louvre, MNB 424, Lec. 94. H. 0.27 m. Pottier, *Lèc. blancs att.*, p. 147, no. 57.

Palmettes and maeander in dull pink; maeander reversing from oblique crosses. The scene is drawn in the same color; red remains on one garment, but other colors have disappeared. The preliminary sketch in the soft slip shows in white lines through the red garment.

The slender stele on two steps is crowned with mouldings and rude triangular top; about the shaft are traces of taeniae. At the left a man leans forward, as though supported by a crutch under his left shoulder; in his right hand he holds out a purse. His red mantle is held up under the left arm. At the right a woman in profile holds out a rolled-up garment in both hands; no trace of her garments remains, but the broken lines of her figure show that once a garment existed.

The technique of no. 6 is distinctly that of Class X, the figure at the left was noted in early numbers of Class X, series 2, a mantle is carried by an ephebos on series 2, no. 9, and a purse hangs in the field on no. 14 of series 1. It is only the awkward acroterion on the stele, and the use of the same color for outlines of the scene and for the ornament, which separate the vase from the earlier series.

7. Munich, 1594 (209c). H. to shoulder 0.146 m.

The neck is lost. Palmettes with many leaves and maeander in dull red, the maeander reversing from oblique crosses. The scene is drawn in fairly coarse lines of the same color, which seems to have a slight amount of glaze. Lines of preliminary sketch in the soft slip show white through the red of one garment.

[1] A similar figure of a youth bending forward is found on a lekythos in the Burlington Fine Arts Club Exhibition of 1888 (*Catalogue*, no. 53, H. 0.405 m.); the stele is of the same type as on no. 4, on the steps at the left stands a heron, and opposite the youth is a woman whose garments are gone, raising her hands to tear her hair.

On two steps stands a stele crowned with egg moulding and small triangular top, the inner triangle of which is now gray ; on the shaft are tied red and gray taeniae. At the left a woman approaches, with bowed head ; she wears a red chiton. At the right a naked child kneels and raises his left hand to touch the stele.

8. Boston, Mus. Fine Arts, 10.557. H. 0.325 m. **Plate XII.**

Palmettes and unbroken maeander in dull dark red. The scene is drawn in fine lines of red, varying toward brown ; another red is used for garment and taenia, and dull black for a wreath. The hair is drawn in detail with a fine brush.

At the bottom of the scene is a band (platform ?) about 0.08 m. wide with small diamond-shaped ornament. The slender stele with curved sides is crowned with egg moulding and triangular top. Before it sits a youth facing the left, supporting himself on his left arm and raising his right hand toward his chin. At the left a bearded man leans forward on a staff which supports the red mantle under his left shoulder ; the right leg is relieved ; in his right hand he holds out a small bird toward the central figure, and his left hand is raised toward his chin, with third and fourth fingers bent. The hair and beard are drawn in very fine lines. At the right a woman with bowed head stands *en face*, her left leg relieved ; on her left hand away from the stele is a flat basket with taenia and wreaths. She wears a sleeveless chiton, loose at the neck and confined at the waist by an ornamented girdle ; the folds are gracefully drawn. She also wears earrings, and her hair is held up by a wide cloth.

The drawing on this vase is so peculiar that it can only be regarded as an experiment. It is placed in Class X in spite of the fine lines of the drawing, because the technique resembles that of Class X more than that of any other class and the scene is analogous to several scenes, especially in series 2 ; moreover, the presentation of a bird is common in this class, and the man's figure bears some resemblance to a similar figure on no. 1 of series 2. The peculiar drawing and the shape of the stele lead me to place it at the end of the present series, though it is related to other vases in the series only by the type of stele. While the composition of the scene is good, and the figures are of familiar types, little can be said for the drawing.

Series 3. *Conclusion*

With reference to the series as a whole, two points are clear: the stele is of a peculiar shape, and (except on no. 5) the scene is drawn in the same pigment as the maeander and the palmettes of the shoulder. While the stele on nos. 1, 2 and the figures on no. 5 recall Class IX, and there are connections now with the first series, now with the second series, of Class X, the two points just mentioned serve to differentiate the present series. The second is the more important, in that ornament and scene were drawn not only in the same pigment but pre-

sumably also by the same hand. Nos. 1, 2 show little or no similarity in drawing to nos. 3, 4 or again to no. 5 or no. 8. The link that connects them in one class is the fact that they apparently were not made in the larger *ateliers* devoted to the manufacture of white lekythoi or at least not in the ordinary course in such *ateliers*, but rather they seem to be experiments by men who perhaps were accustomed to other kinds of vase painting. Too much stress should not be laid on this point, as the white slip is of the same character as on other lekythoi of the present class.

Conclusion of Class X

In the present class the division into series is relatively unimportant, though the common use of a glossy color for the outline in series 1, and the more free drawing of series 2, form real distinctions. The shape of these lekythoi tends to be slender as compared with those of Classes IX and XI, and it is usually very graceful. The height is ordinarily about 0.30 m. The slip is of fine consistency, more chalky than in Class IX but firmer than in some of the later classes. As for the palmettes and maeander, the variety of paint used has been noted. The egg pattern above the palmettes is rarely present, and in four or five instances the palmettes vary from the ordinary type. The maeander, which was regularly unbroken in Class IX, is not infrequently broken either by oblique crosses or by the anthemion of the stele. The scene itself is drawn in rather fine even lines of a reddish paint, often a glossy pink in series 1, sometimes brownish in series 2; the lines have not the pencil-like character noted in Class IX, and often the color serves to separate this class from later classes. The use of solid color is quite restricted; red is often used for a garment, and a wash now violet for a garment border is common on later specimens of this class; there are frequent indications of a color completely faded, and occasionally several colors are preserved.

The most characteristic mark of the class is a fairly slender stele on two (or three) steps, crowned with scrolls and palmette but with no acanthus ornament. A different type of stele occurs on the few vases of series 3, and in two or three scenes no stele is present. The figures beside the stele quite regularly repeat a few familiar types. When a third figure occurs, as on one third of the vases in series 2, the composition is more carefully considered; and the seated figure is less conventional, more "original," than the standing figures. The stand-

ing figures are not so definitely limited to the profile or full-front view as in Class IX, but (especially in series 2 and 3) compare rather with the more freely drawn figures of Classes V and VI. In general the drawing is sure, sometimes precise, but more often rather hasty. In the delicate, sure sense for line the vases of this class compare favorably with the splendid lekythoi of Class V, and the more elaborate scenes of Class XI; they distinctly excel both the simple scenes and the elaborate scenes of later classes. I believe that they were produced within a limited period, coincident with later vases of Classes V, VI, and IX and earlier vases of Class XI, probably in the third quarter of the fifth century B.C.

CLASS XI: LEKYTHOI WITH SCENE DRAWN USUALLY IN PINK (OR VIOLET-BLACK) OUTLINE; STELE WITH ANTHEMION AND ACANTHUS LEAVES

THE third class of white lekythoi with drawing in a matt color may be defined as including earlier vases with acanthus leaf ornament on the stele. The slip is white and smooth, but sometimes slightly rougher (less polished) than in Class X, in which case the lines may be slightly broken by the unevenness of the slip. The scene is drawn in fine, fairly even lines varying in color from rose to brown-red or violet-black. Solid color is still somewhat sparingly used, though more freely than in Class X; and the drawing is more free than in Classes IX or X. The stele is slender and usually has an anthemion similar to the type found in Class X, though the anthemion varies with the different types of acanthus leaves. For the sake of convenience the vases of this class are discussed in five series.

SERIES 1. Lekythoi resembling those in Class IX or X, but with acanthus leaves at the base (or at the top) of the stele.

SERIES 2. Lekythoi mostly about 0.40 m. high with scenes other than that of worship at the grave.

SERIES 3. Lekythoi mostly about 0.40 m. high with three or more figures at the grave.

SERIES 4. Lekythoi about 0.30 m. high, ordinarily with two figures at the grave.

SERIES 5. Miscellaneous lekythoi about 0.30 m. high, which may best be discussed under Class XI.

This division into series is rather arbitrary, but it serves to bring together for discussion the vases which belong together.

SERIES 1. *Transitional examples*

The six vases in this series are related to earlier classes, but are grouped here because of the presence of acanthus leaves on the stele. They are earlier than the vases discussed in the following series and represent experiments which led up to the developed style that is characteristic of the present class.

1. **Brussels, Mus. Cinq. R 396 bis.** H. 0.27 m.

Shoulder ornament no longer visible. The maeander and the scene are drawn in dull pink, the lines of which show through the bright red of a garment.

The stele on three steps has acanthus leaves at the base, and perhaps had a similar ornament at the top. At the left are traces of a woman in profile. At the right a youth stands *en face*, his right hand on the top of his head; the red mantle leaves his right shoulder free.

The drawing on this vase closely resembles that on vases of Class IX, series 1, particularly in the shape of the head, the profile, and the eye. At the same time the work is more delicate and strong than is usual in that series. The type of figure also, a man raising the hand to his head in mourning, is more common in that series than elsewhere. Unfortunately the vase is much damaged.

2. **Athens, Nat. Mus. 1799, Cv. 1682 (Coll. 671).** H. 0.415 m. Weisshauepl, *Festschrift für O. Benndorf*, S. 90, 4.

No traces remain of palmettes or maeander. The scene is drawn in fine even lines of dull pink; the acanthus leaves, taeniae, and garments are now violet with traces of blue where the color is thicker. The hair is drawn in a few lines of outline color and covered with a thin brown wash.

The stele is crowned with egg moulding and typical anthemion; about the base are heavy acanthus leaves in solid violet (blue?). At the left a woman approaches, her head bowed, holding out in both hands a flat basket of taeniae; she wears a chiton, with blue overfold or sleeveless chitonion reaching to her knees; her hair is in a large loose knot at the back of the head. Before her hangs a blue taenia in the field. At the right a second woman approaches, her head bowed, carrying a flat basket of taeniae on her left arm and holding out on her right hand a rolled-up mantle. Her dress is like her companion's except that the chitonion has a pattern at the top and bottom; her hair seems to be short and curly. In the field a ψυχή flies toward her, one hand on its head.

3. **Wien, Hofmus. 623.** Athens. H. about 0.40 m. Benndorf, *Griech. Sic. Vas.*, Taf. xiv.

The palmette ornament is in coarse black lines with many leaves, alternately black and red; the unbroken maeander also is in dull black. The scene is drawn in fine lines of pink varying in places to red. Violet wash is used for garment border, taeniae, and details; black for taeniae; dark red-brown for a garment.

The stele rests on a plinth from which spring three acanthus leaves, and is crowned with anthemion having a violet spot in the centre. At the left a woman bends down, holding out in both hands a flat basket of black and violet taeniae; she wears a sleeveless chiton girded over overfold with violet edge, and her hair is in a large loose knot supported by a sphendone with violet edge. At the right stands a woman nearly *en face*, her right hand straight out, palm up, her left hand raised to the back of her head; only traces of her sleeve chiton remain, over which she wears a short sleeveless chitonion, dark red with wide violet border above and below. On each side of the stele a ψυχή flies away, and at the left hangs the cord of a wreath from which the leaves are gone.

No. 2 is drawn in the slightly glossy pink lines which are characteristic of Class X, series 1. It differs from typical vases of Class X not only in the presence of acanthus leaves, but also in the free use of violet (or blue) in the women's overgarment, and in the remarkable delicacy and vigor of the drawing. Further, the woman at the right, standing with left leg relieved and in three-quarter profile, is not typical of Class X. The rolled-up garment has been noted on a number of vases, previously discussed; on this vase it would be natural to interpret it as an offering at the grave, though doubtless its presence on these lekythoi is an inheritance from the toilet scenes which preceded scenes at the grave. This lekythos should be regarded as an effort by some painter of vases like those in Class X, to produce a more splendid example of his work; to such efforts is due the introduction of the acanthus ornament which soon became a regular accessory of the series.

No. 3 deserves to be classed with no. 2, for though the drawing is not so fine, the composition is more carefully considered. The garments are more clearly defined than usual in later classes, the Doric chiton girded over an overfold on the woman at the left, and the colored chitonion or "jacket" over a sleeve chiton on the mourner at the right. The simple suggestion of acanthus leaves at the base of the stele indicates that this vase like the preceding is an experiment in the use of a new type of ornament.

4. **Wien, Hofmus. 1970.** Athens. H. 0.42 m.

Palmettes and maeander in dull black, the maeander broken by dotted oblique crosses and reversing. The scene is drawn in rather fine lines varying from pale red to dull violet-black; dull red and black are used for garments and taeniae.

The fairly wide stele on two steps is decorated with red and black taeniae, and crowned with acanthus leaves; at the left of it a taenia is draped in the field. At the left a woman with bowed head in three-quarter view sits on a rough block, holding up in her left hand an alabastron and carrying a flat basket on her right arm away from the stele. She wears a sleeve chiton and a mantle over her knees; her hair is in a loose knot supported by a sphendone. At the right a youth approaches, in three-quarter view, raising his right hand slightly, palm down, toward the stele; except for the right arm he is wrapped closely in a long mantle.

5. **Athens, Nat. Mus. 1977, Cv. 1687.** Eretria. H. 0.465 m.

Ornament and scene (except one figure) are nearly effaced. The scene is drawn in a brown-red, with violet wash border for one garment, and solid red for another.

Only the lower part of the stele remains. At the left are traces of a figure with red mantle, seated in a chair. At the right a warrior stands in partial profile, a large round shield on his left arm, a spear erect in his right hand, and a scarf or small mantle over his

right arm. He wears a close-fitting short chiton (or cuirass) with violet edge, girded; and on his head is a helmet. The dignified face is finely drawn.

These two vases are included in the "transitional" series in spite of the free drawing, because the tradition of two figures by the stele still holds good as over against the scenes with several figures on the large lekythoi of series 2 and 3. The draped youth with hand slightly raised on no. 4 may perhaps be regarded as the figure of the dead, accepting the offerings brought by the woman opposite. On no. 5, also, the warrior should be regarded as representing the dead person; probably the seated person is not a mourner but a relative of the deceased, represented with the dead as in a scene on a grave stele, but the vase is so rubbed as to make the meaning of this figure doubtful.

6. Athens, Nat. Mus. 1938, Cv. 1707. Eretria. H. 0.40 m. **Plate XIII, 2.** *Strena Helbigiana*, p. 41.

Palmettes and unbroken maeander in gray-green. The scene is drawn in fine lines of dull red; bright red is used for the woman's mantle and dull green for twigs. Drawing delicate.

The wide low stele rises from large acanthus leaves in outline, and is crowned by ornamented mouldings and capital on which lies a lion with paw extended toward the flat basket of wreaths brought by the woman at the left. She stands in profile, with bowed head, holding out her basket in both hands; she wears a sleeve chiton and bright red himation; her hair is drawn loosely back and gathered in a flat knot. Before her a mirror hangs in the field. At the right are traces of a standing male figure draped in an himation.

This interesting scene is discussed by Collignon in the *Strena Helbigiana*, who points out that the lion occurs on private as well as public grave monuments of a somewhat earlier period either as a symbol of bravery or as a guardian of the grave. While it is possibly the adaptation of a relief, more probably the painter intended a lion in the round on top of the stele, just as represented. The striking peculiarity of this scene is that the lion raises his paw as though to touch the offerings brought by the woman. This can hardly be pure caprice of the painter; rather it indicates in a symbolic manner the acceptance of the offerings presented. As for the figure at the right of the stele, it may well represent the dead man to whom the tomb was erected.

The drawing of the scene finds its closest parallel in Classes V and VI, and the acanthus is the only distinct point of connection with the present class.

SERIES 1. *Conclusion*

This series is termed "transitional," for it includes vases which would be included under earlier classes if it were not for the acanthus ornament on the stele. No. 1 resembles Class IX, series 1; nos. 2 and 4 and probably no. 5 recall Class X; and no. 6 finds its closest analogies in Class V. While these vases use the acanthus in a simple experimental form, and probably precede most of the other vases in the present class, they still may be regarded as evidence that Classes IX and X overlap Class XI. Except for no. 1 they are larger than is customary in Classes IX or X and represent an effort toward the fine lekythoi of Classes V and VI. Though the scene is limited to two figures, the drawing is careful and the composition effective.

SERIES 2. *Larger lekythoi with scenes other than worship at the grave*

This series consists of lekythoi, with one or two exceptions, about 0.40 m. high, and decorated with scenes other than the ordinary scene of worship at the grave. These scenes represent the prothesis, the burial, Charon receiving the dead, and a group of figures proceeding to the grave, or preparing to proceed to the grave. When the stele is present as in the burial scenes and several Charon scenes, it has acanthus leaves on either side of the anthemion, or in one instance extra scrolls on the sides of the anthemion. In examples without the stele (and its acanthus leaves) the style of drawing and other technical features are such as to include the vases in Class XI. The color of the paint used for the outline varies, but on three-quarters of the examples a violet wash occurs for a garment or a garment border.

1. **Athens, Nat. Mus. 1925, Cv. 1652.** Eretria. H. 0.41 m.

Palmettes, unbroken maeander, and scene are drawn in rather fine lines now violet-brown. Dark red is used for a garment and for taeniae. The scene, except for the figure at the left, is nearly effaced.

Prothesis. The dead wrapped in a mantle is laid on a high couch; over the body are placed red taeniae. At the left a young woman *en face* raises both hands to her head as if tearing her hair; she wears an outline chiton and red mantle. In the centre a second woman, whose chiton has disappeared, raises one hand to her forehead and extends the other toward the head of the corpse. At the right stands a youth in a red mantle, with one hand raised to his head.

The prothesis scene has been discussed in connection with one vase in Class VI and five vases in Class IX. The scene on the

present vase resembles two vases in Class IX, series 3 (nos. 11, 12), in the delicacy of the drawing, but differs from them in the fact that a third figure, the figure of a youth, is present. It was pointed out in connection with IX, 1, no. 12, that this brother or relative of the deceased makes the scene even more realistic than when only the mourners are present. Though this lekythos clearly belongs in Class XI among the earlier vases with acanthus ornament on the stele, it might be contemporaneous with the lekythoi having the same scene in Class IX, series 3 (nos. 11, 12), in which case the difference of technique would denote simply another *atelier*. A simpler treatment of this scene was found in Class IX, series 1 (nos. 12–14).

2. Athens, Nat. Mus. 1939, Cv. 1656. Eretria. H. 0.395 m.

Palmettes, maeander, and scene are drawn in lines now pale violet; the palmettes had alternate leaves in another shade of red; maeander broken by oblique crosses. The colors have nearly faded, except for the red taeniae on the stele and the red boots of the winged figures. Drawing sure and delicate.

Depositio. The slender stele is crowned with acanthus leaves and anthemion which reaches into the maeander; on either side is an oblique palmette in the field, enclosed by a line. Before the stele two winged figures are lifting the body of a dead person as though to place it in the grave; apparently the lower part of the body still rests on the bier, while one winged figure has raised the shoulders and the other holds one hand; it is clothed with a short sleeveless chiton, ornamented at neck and bottom edge, and girded; about the hair is a reserved white stephane. The winged male figures wear short chitons girded, now without color, and dark red boots.

3. Athens, Nat. Mus. 1830, Cv. 1654 (Coll. 631). H. 0.55 m. Dumont Chaplain, *Céram. de la Grèce propre*, I, pls. xxvii–xxviii; Pottier, *Léc. blancs att.*, p. 24, no. 2; Rayet Collignon, *Céram. grecque*, fig. 85.

Palmettes, maeander, and scene in dull rose. The maeander is broken by dotted oblique crosses and reverses. Violet wash is used for border of garments.

Depositio. The tapering stele is crowned with egg moulding and anthemion, on which are two sets of acanthus leaves. Before it two winged figures are supporting the body of a woman, almost in a seated position, facing toward the right. A thin garment with violet edge is wrapped about her, falling free from her knees; about the hair is a reserved white sphendone. The winged figure at the left stoops forward, and supports himself by placing his left foot on an elevation; he is bearded and wears an exomis. The figure at the right, not bearded but with similar garment, crouches low and holds the knees of the woman. Behind him at the right of the stele an ephebos with bowed head raises his hands in a gesture of mourning; he wears a petasos and a chlamys with violet border.

3a. Athens, Nat. Mus. 12783, Nic. 1009. Eretria. H. 0.47 m. *Cat.*, Suppl., pl. xvi; cf. *Amer. Jour. Arch.* 1907, pp. 24, 25, 31.

The palmettes are nearly effaced; the careful maeander is broken by checker-board

squares. Ornament and scene are drawn in dull black ; a violet wash is used for girdles and garment borders.

Depositio. "Sur un tertre peu élevé, deux Génies ailés, masculins, barbus, vêtus de chitons à franges pourpres et de ceintures violettes, soulévent le corps d'une jeune femme, enveloppée d'un chiton à franges violettes et d'un linceul. La jeune femme est abandonnée entre leurs bras. Le Génie de droite tient le buste, celui de gauche, les jambes. Les ailes des Génies étaient blanches. Au second plan, un arbe ou un buisson dont on distingue les branches, indique que la scène se passe en plein air. À droite de se groupe, Hermès psychopompe, sous les traits d'un homme d'âge mûr et barbu. Il a des ailettes aux talons et tient un kerykeion dans la main droite. Il porte une chlamyde à franges lilas."

4. **Berlin, Furtw. 2456.** Athens. H. 0.495 m. Robert, *Thanatos*, S.19, Taf. i.

The palmettes and unbroken maeander are in dull green-black, the palmettes with added leaves now brown. The scene is drawn in fine lines of brown which shades into dull violet-red ; hair in the same color applied more thickly. Violet wash is used for garment borders and details, thin black for details.

Depositio. The slender stele is crowned with scrolls, two sets of acanthus leaves, and triple plain ornament ; the upper edge of the acanthus leaves is enforced with violet wash. Before the stele two winged figures support the dead body of a youth facing toward the right ; it is wrapped to the neck in a mantle with violet edge, and about the hair is a violet taenia. The winged figure at the left (in profile) bends forward, his left foot on a stone, and holds the dead person with his hands under its hips. He is bearded and wears no clothing ; the contour of the wings is drawn in dull black. At the right a winged youth bends low and holds the dead body under its knees ; he wears a short chiton with violet wash border at top and bottom.

The *depositio* scene has been discussed in connection with two vases in Class VI, 1 (nos. 2–3), on one of which Thanatos and Hypnos (?) are bringing to the grave the body of a dead warrior, while on the other a youthful winged figure supports on a bier the body of a dead woman and a second similar figure raises his hand to his head in mourning. These three lekythoi cannot be much later in date, for they have the same strong delicate drawing and the scene is similarly conceived. On no. 2 the winged figures are both beardless, the bier is present, and the arrangement of the figures closely resembles that on Class VI, 1, no. 3. No. 3 resembles Class VI, 1, no. 2, in the way the body is supported and in the fact that one of the winged figures is bearded (Thanatos?). The drawing both of the winged figures and of the dead woman is unusually fine ; the body of the dead is carefully composed with only the slightest suggestion of the stiffness of death. The introduction of the ephebos beside the stele in the rear of the other figures is gracefully conceived both to make an effec-

tive composition and to fill out the meaning of the scene by the presence of an actual mourner — perhaps the son of the dead woman. The poetic significance of the scene is most successfully brought out in this example. It may be compared with no. 3a (known to me only by the publication) with somewhat stiffer drawing. On this vase a tree takes the place of the stele, instead of an ephebos Hermes is present at the right of the winged figures, and the effort of carrying the dead woman is much more clearly defined. On the Berlin vase no. 4, which has no fourth figure introduced, we find the same firm and delicate drawing as on no. 3; here also one of the winged figures is bearded. These three vases with the two in Class VI, 1, are closely related in spite of the difference in technique. We may well believe that the presence of this scene on lekythoi was due to the popularity of some painting of real importance which was transformed to meet the requirements of lekythoi by some skilful lekythos painter (or painters) early in the second half of the fifth century B.C.

5. Athens, Nat. Mus. 1757, Cv. 1661. H. 0.43 m. *Ant. Denk.* I, Taf. xxiii, 2; Daremberg-Saglio, fig. 3333.

Palmettes in brown-red with alternate leaves now violet. The simple maeander and the scene are also drawn in brown-red; violet wash is used for garment and for details. Much rubbed.

The stele is crowned with anthemion and spreading violet acanthus leaves. On the steps a youth with bowed head sits facing the right, his left hand raised toward his head and his right hand holding up some small object (an obol?) toward Charon; about his knees is a violet mantle, and his hair falls in curls to his shoulders. At the right Charon stands in his boat, looking down at the youth, his right hand extended toward him and his raised left hand grasping the erect pole. He wears exomis and high cap. At the left a young woman stands looking down at the youth and holding out a flat basket of taeniae; she wears a sleeveless chiton girded over an overfold and her hair falls on her shoulders in long curls.

6. Athens, Nat. Mus. 1758, Cv. 1660. H. 0.32 m. *Ant. Denk.* I, Taf. xxiii, 1; *Amer. Jour. Arch.* II (1886), pl. xii, 2.

Ornament and scene in rather fine dull red lines, the maeander broken by dotted oblique crosses and not reversing. Violet wash is used for a garment border and dull green for Charon's cap.

The slender stele is decorated with taeniae and crowned with anthemion to which are added acanthus leaves. Before it a child advances toward the right; it wears a mantle with violet border. At the right Charon in his boat, with one foot on the edge, leans forward, extending his right hand toward the child, while his left hand holds his pole erect; he wears a red exomis and a greenish cap. At the left a woman approaches, carrying on her left arm a flat basket of taeniae, and in her right hand lifting up a cup. At the right of the stele a small ψυχή flies toward Charon.

7. New York, Metrop. Mus. GR 619. H. 0.254 m.

Palmettes in black with spaces for red leaves; maeander also in black. The scene is drawn in violet-black, with dull black for the hair; violet wash is used for a garment border, black for taeniae, red and thin yellow for garments. There are traces of a preliminary sketch.

The stele on three steps is decorated with red and black taeniae, and crowned with high scrolls and palmette. At the left Charon stands bending forward in his boat, his left hand raised grasping the erect pole and his right hand extended; he wears a yellow exomis and high cap with traces of red. Before the stele a child in partial profile stands facing Charon, his right hand raised a little from his side; there are traces of a red himation. At the right a woman stands in partial profile, holding up a black taenia in her right hand and carrying on her left arm a flat basket with black taeniae; traces of her chiton remain, and over it is an himation with violet wash border.

8. Athens, Nat. Mus. 1814, Cv. 1662. Eretria. H. 0.37 m. *Ant. Denk.* I, Taf. xxiii, 3.

Ornament and scene in a brownish red, the maeander simple and unbroken. Violet wash and dark red are used for garments.

At the left Charon stands in profile in his boat, supporting himself by the erect pole in his left hand and extending his right hand toward the child in front of him; he wears a red exomis and a high round cap. In the centre on a high rock sits a child, its feet to the right and its head turned to face Charon; a violet garment is spread on the rock under the child. In front of the rock at the right is a box with handle or strap attached. At the left a woman nearly in profile approaches, holding out in both hands a large bird (a goose?); she wears a chiton, and an himation with violet border drawn forward over both arms; her hair is in a low projecting knot.

9. Vienna, Oest. Mus. 1086. H. about 0.40 m.

Palmettes in violet-gray with alternate leaves red; the maeander, also in gray, is broken by dotted oblique crosses, but does not reverse. The scene is drawn in gray, varying to dull pink, with a redder color for the hair; bright red is used for one garment, and a violet wash border for another. A color like the outline is apparently used as a wash over the flesh of the youth at the left. The preliminary sketch is drawn with a dull point in the soft slip.

At the right Charon stands bending forward in his boat, his right foot raised; he holds a pole erect in his lowered left hand and extends his right hand toward the girl before him. He wears a red chiton with reserved white belt and a high round cap; his face is of the "noble" type. In the centre a girl in profile approaches him, holding out in both hands a goose; she wears a chiton and an himation with violet border; her curly hair is short. Before her head a ψυχή flies toward Charon with gesture of lamentation. At the left a youth in profile approaches, carrying a bird cage in his left hand and holding up a hare that sits erect on his right hand. He wears a loosely draped himation.

10. Brussels, Mus. Cinq. A 903. H. 0.29 m. **Plate XIV, 3.** Fröhner, *Collection van Branteghem*, no. 186.

The palmettes and unbroken maeander are in dull black. The scene is drawn in

dull red with violet-black for the hair; dark red is used for one garment. There seem to be indications of a preliminary sketch drawn with a sharp point.

At the right Charon in his boat holds out his right hand and carries the pole erect in his left hand; the left foot is on the edge of his boat. He wears over both shoulders a short red chiton with fringed lower edge. At the left of Charon Hermes advances to meet him and looks back at the woman whose left hand he holds in his small right hand; he wears a chlamys and a petasos on his shoulders, both in outline. He is followed by a woman in profile, her right hand extended from the elbow; her garments have disappeared; her hair is in a low flat knot. At the left follows a child in profile, with bowed head, carrying a smegmatotheke in her right hand. Above her a sakkos hangs in the field.

11. Athens, Nat. Mus. 1891, Cv. 1658. Cerameicus. H. 0.29 m.

Three palmettes in dull green with alternate leaves red run from left to right. The simple maeander and the scene are drawn in dull red; red and violet wash are used for garments, dull green for Charon's cap. Preliminary sketch in the soft slip. Much rubbed.

Charon stands *en face* in his boat, holding the pole on his shoulder with the left hand and extending his right hand toward his companion; he wears a red exomis and a dull green cap. Reeds are drawn about the boat. From the left a man approaches, wearing a garment with violet edge.

The Charon scene has already been discussed in connection with the lekythoi of Class V (nos. 7–8), Class VI, 1 (no. 7), Class VII, 2 (nos. 10–12), Class IX, 1 (nos. 15–20), Class IX, 2 (nos. 24–25), and Class IX, 3 (nos. 13–14). Several of the present examples are more elaborate and are clearly of a somewhat later date. On no. 5 the youth seated on the steps of the slender stele represents the dead person for whom Charon has come (cf. Class X, 2, nos. 17–21); his foreshortened right leg, the raised hands, the right hand holding a coin, and the profile with indication of a ridge at the base of the forehead, show the original spirit of this painter. The three acanthus leaves on the stele and the rocks under Charon's boat are also unusual. The woman at the right with hair loose over her shoulders brings offerings to the grave as though Charon were not present.

The scene on no. 6 is a similar combination of two parts — the stele and woman bringing offerings, and the figure of a child for whom Charon has come with his boat. Perhaps this vase is from the same hand as no. 5, though more hastily drawn, for the effort to draw Charon's boat in perspective so as to show Charon's left foot in the boat and his right foot on the ground beyond the boat is most unusual. The figure of the child hurrying to meet Charon and the cup held high in the woman's hand are also unusual.

The scene on no. 7 also shows the same combination of stele and mourner with Charon and the child for whom he has come. The

slightly raised right hand of the child is apparently his recognition of the ferryman of the dead. The form of the stele, as well as the violet-black paint and the small size of the vase, recalls two other lekythoi, viz. series 3, no. 8 (Louvre, MNB 804) and Class XII, no. 14 (New York, GR 618); the likeness may be merely accidental, for the drawing on these vases is not noticeably similar.

On no. 8 the child is also present, a little nude child seated high on a rock above a casket on a lower rock. In this scene the figures are finely characterized — the old boatman with lean body and shrunken face, the chubby child bending forward as if in curiosity while his right foot is drawn up under his left leg, and the woman with beautifully drawn sad face who brings the bird that had been the child's playmate. If this vase is from the same hand as nos. 5 and 6, the painter is much more successful here both in his drawing and in his appeal to the spectator. A striking Charon scene already discussed (Class IX, 1, no. 20) should be compared with the one under discussion in the painter's effort to characterize the different figures, and perhaps also in the style of the drawing. The child, which is the central figure on nos. 6–8, is occasionally present also in scenes of worship at the stele (*e.g.* Class IX, 3, no. 1; X, 2, no. 16) either as the central figure, as a worshipper, or as an attribute to mark the young mother.

On no. 9 it is apparently the girl for whom Charon has come who carries the goose, while perhaps her brother brings the cage for a small bird and a hare (cf. IX, 2, no. 22, Louvre, CA 612). Though the drawing is careful and good, the scene is more stiff than the Charon scenes thus far considered. The wash over the flesh of the youth at the left is most unusual; it is found, however, on a lekythos of Class VI, 2, in New York (07.286.42, see Appendix, no. 14a), and another in London (VI, 1, no. 2; Brit. Mus. D 58).

No. 10, which in some points of technique resembles no. 7, has a simple, straightforward treatment of the Charon scene. A young man, presumably Hermes, looks back at the shrinking woman whom he is trying to lead forward rapidly toward Charon. The drawing is simple, almost hasty, and decidedly awkward for the woman's left hand. The same simple treatment with more refined drawing is found on no. 13 ff. of the present series. The child at the extreme left is present as an "attribute" to mark the dead woman as a mother.

Probably no. 11 should be included here, though the damaged

condition of the vase makes it difficult to assign. The reeds about the boat are regularly present on the Charon scenes of Class XIII, but the violet wash on the garment edge is characteristic of the present class.

With the exception of no. 11, a mourner is present with the Charon scene, and this addition to the group (cf. the mourning ephebos in the *depositio* scene no. 3, *supra*) adds a note of reality to a scene essentially imaginative. As to the representation of Charon, we may add that no. 8 is the only one of these vases on which the attempt is made to characterize Charon as the aged Attic ferryman (cf. Class VI, 1, no. 7).

12. Boston, Mus. Fine Arts, 03.800. Attica (Patissia). H. to neck 0.397 m. **Plate XVI, 1.**

Palmettes in dull black with alternate leaves now lilac-brown; unbroken maeander also in dull black. The scene is drawn in even lines of red, varying to brown; a dull black wash is added for the hair over a few strokes of the outline color; violet wash is used for garment borders and dark red for one garment; through this dark red the sketch (in outline color?) shows white. The drawing is delicate, but faded. Neck and top missing.

At the extreme left is a fluted column with egg moulding, echinus, and thin abacus. Before it, facing the right, and with bowed head, a woman stands nearly in profile, holding up in both hands a taenia (?); she wears a sleeveless chiton and over both arms from behind is loosely draped a scarf with violet wash border on the ends; her curly hair is gathered in a loose projecting knot. A mirror hangs in the field before her head. In the centre of the scene a woman with bowed head looking toward the right stands nearly *en face*, holding in both hands a large loutrophoros. She wears a sleeveless chitonion covering the hips, with violet wash ray border at top and bottom, over a long chiton with short sleeves; her hair is supported by a wide band reserved in white. At the right a third woman with bowed head stands facing the left, steadying with her right hand the basket of taeniae on her left arm. Traces of her chiton remain, over which is an himation once dark red; her curly hair is in a loose projecting knot.

13. New York, Metrop. Mus. 06.1021.130. H. 0.323 m. **Plate XIII, 3.**

Palmettes in brown with alternate leaves red; complicated maeander in brown. Below the scene is a band of zigzag ornament. The scene is drawn in fine even lines of reddish brown; bright red is used for garments, violet wash for details. Drawing delicate.

At the extreme left a youth stands in partial profile, the left hand raised on his erect spear, and the right hand on his hip; he wears a short girded chiton, ornamented with horizontal red crosses and a red border; over his right arm is a red mantle, and on his shoulder is a violet petasos. Before him a woman with bowed head stands in profile, holding up in her mouth an end of her garment and tying her girdle. Her hair is drawn back over her ears and held by a double band in a low flat knot. At the right and facing

the left a second woman with bowed head stands in profile, holding up in her right hand a violet mirror for her companion, and in her left hand carrying a smegmatotheke. Her garment has all but disappeared; her hair is apparently covered with an ornamented sakkos. The red mantle of the central figure is laid (on a stool?) between the two women.

These two vases with delicately drawn scenes of domestic life are similar in technique and not unlike in the style of drawing. No. 12 represents a young woman carrying the loutrophoros of a bride (or a young woman who has died before marriage); the column at the left and the mirror on the wall indicate the portico of her home. The woman behind her apparently holds up a taenia or perhaps a necklace. Naturally we should think of her as an attendant decking the bride, but the woman with flat basket at the right is a figure from scenes at the grave or scenes of preparation to visit the grave so that perhaps the woman at the left should be thought of as carrying a fillet for use at the grave. If this interpretation be correct, the figure in the centre represents a young woman dead before her marriage and for this reason carrying the bridal vase; and though she is shown in the portico of her home and richly clad, yet the figures on either side are preparing to deck her grave. The composition of the scene is carefully studied and the drawing is strong and fine.

No. 13, which is drawn more simply but with no less care or delicacy, seems to be a purely domestic scene, unless perhaps the woman is dressing for her journey to the lower world. The attendant with toilet vase holds up a mirror for her mistress who is tying her girdle, while an ephebos, her brother or lover, stands waiting at the left. On a kylix by Euphronios (Brit. Mus. E 44) a woman is represented tying her girdle, but the subject is unusual on vases[1]; here the upper part of the body seems to be nude, as though the garment were being fastened at the waist before being brought up over the shoulders. If a definite interpretation of the scene were to be attempted, probably the central figure should be regarded as the dead person shown in one of the ordinary activities of life and attended by two companions. The border below the main scene occurs, so far as I know, only on this vase and on no. 8 of Class X, series 3.

14. New York, Metrop. Mus. 08.258.19. H. 0.304 m.

Palmettes in dull brown with alternate leaves bright red; maeander also in brown, broken by dotted oblique crosses. The scene is drawn in red, varying to brown; light red is used for garments.

At the left a youth stands in profile, facing the right, his raised left hand holding a staff

[1] Cf. also the white lekythos in Bonn (Class V, no. 40) for a scene as realistic as that on no. 13.

erect, while with his right hand he clasps the hand of his companion; he wears a red himation with black fold-lines. In the centre a woman with bowed head stands *en face*, facing the left, and clasping the hand of the first figure; her raised left hand holds a sceptre erect; the right hip is thrown out awkwardly. She wears a sleeveless chiton girded with fold-lines in red, and a small mantle is drawn forward over both arms; her hair is in a low knot. At the right a youth stands in profile facing the left, his right hand slightly raised from his side; he wears a red himation.

This hastily drawn vase is interesting for the subject. Two persons with clasped hands are seen not infrequently on grave monuments of a somewhat later date. Here, as on the grave monuments, the scene probably signifies the lasting tie of affection which binds the living and the dead.

15. Earl of Elgin Collection. Burlington Fine Arts Club Exhibition, 1903–1904, *Cat.*, pl. xciii, H 27.

Palmettes typical; maeander simple. The scene is drawn in pale red.

Three women are carrying offerings to a tomb (not represented). The one in the centre stands *en face*, with bowed head, her face to the left; she wears a girded chiton and loosely draped himation. The one at the right stands in partial profile with bowed head, facing the left; she carries a flat basket on her raised left hand, and a wreath in her lowered right hand.

16. Paris, Louvre, CA 1439. H. 0.325 m. **Plate XIV, 1.**

Palmettes in dull black with alternate leaves red; the unbroken maeander is also in dull black. The scene is drawn in lines of red, now faded; the hair in a few strokes of the same with thin green wash added; brighter red and violet wash are used for details.

At the left a youth stands in profile, with bowed head, holding a purse erect in his extended right hand or touching a purse that hangs on the wall; he wears an himation with violet wash edge. In the centre an ephebos stands *en face*, with bowed head, his right hand on his hip, his left hand holding two spears erect; he wears a short chiton, red boots, and petasos in violet wash on his shoulder, while over his left arm is a small mantle with violet wash edge. At the right a bearded man leans forward on a stick under his left shoulder, turned so that his back is seen; his right hand is on his hip; he wears a chiton with violet wash stripe at lower and upper edge, and his mantle is gathered in a loose mass over the top of his stick. Before him on the ground is a quail, above it a ψυχή.

On these two vases the scenes with three figures, but with no stele, clearly have to do with the grave. No. 15 has been interpreted as a preparation to visit the grave. In both scenes, however, I am inclined to interpret the central figure as the dead person, the side figures as members of the family or worshippers at the grave. The ephebos on no. 16, before whom flies a small ψυχή, has almost a monumental character. The quail before him is his household pet, the awkwardly drawn man at the right is his father, and the youth at the left perhaps a brother. The simple drawing on this vase may

perhaps be compared with that on no. 10, *supra*; even in the awkward figure at the right it shows individuality and strength.

17. Paris, Louvre, MNB 505, Lec. 91. H. 0.375 m. Pottier, *Léc. blancs att.*, p. 151, no. 78.

Palmettes and maeander in dull violet, the maeander broken by dotted oblique crosses and reversing. The scene is drawn in dull red; violet wash is used for border of garments and on the sakkos, bright red for a garment, and greenish black for taeniae and egg moulding of stele.

The low stele (or altar?) is crowned by egg moulding and thin plinth. Beside it stands a woman *en face*, her head turned to the right; she wears a sleeve chiton in outline and overfold with violet edge at top and bottom, while her hair is in a loose knot behind; in both hands she holds a green-black taenia. At the left a woman approaches, holding out a large flat basket in both hands; she wears a sleeve chiton in outline, and a short jacket, or overfold, which is bright red, except for the violet border; her hair is in a sakkos, bound with a band in a violet wash. At the right a woman turns away from her companions and looks back; in both hands she holds up a mantle rolled in a ball; she wears a sleeveless chiton with overfold, and her hair is held up in a loose knot by a white taenia. In the field hang a mirror, wreath, etc.

In this scene two women with offerings stand beside a tomb or stele of unusual shape, while the third seems to be turning away to lay down the himation which she has worn to the grave. This treatment of the woman carrying a rolled-up garment is original, but in the present series such realistic touches have been noted several times.

Series 2. *Conclusion*

The ornamentation of these lekythoi shows less variety than the scene. The palmettes and maeander are drawn in a dull red (rose), shading toward brown, in a thin violet, or in a black (nos. 4, 7, 10, 11, 12, 16), which may have an element of green. Traces of alternate red leaves in the palmettes are found on at least half the vases. The maeander is usually unbroken; in several cases it is broken by dotted oblique crosses, either reversing (nos. 3, 17) or not reversing (nos. 6, 7, 14) from the interruption. At least in some instances the ornament was added after the scene was completed.

The scene is drawn in fine even lines of dull rose or violet; *i.e.* except where black is used for the ornament, the same paint is used for the decoration and for the scene itself. A preliminary sketch with sharp point or dull point may be noted on nos. 9, 10, 11. Solid color is somewhat sparingly used, though the thin violet wash sometimes found in Class X is here used for garment borders or accessories on all except nos. 1, 2, 10, 14 (15). Two shades of red are used, each on

five or six of these vases. On nos. 4, 11, 17 accessories are in thin black, on no. 7 a garment is in thin yellow (cf. the thick yellow of Class IX, 1), and on no. 9 a thin reddish wash is used for the flesh of a youth (cf. two lekythoi of Class VI, 1). The interest of these vases, however, is in the drawing rather than the color.

The striking contrast between these vases and, for example, those of Class X is in the original spirit shown by the painters. The whole series consists of scenes other than the usual scene of offerings brought to the grave. And while most of these scenes are found in Class VI, 1, and Class IX, they are treated here with considerable freedom. In the *prothesis* scene a youth is present with the mourning women; in the *depositio* scene the bier is shown on no. 2, and on no. 3 a mourning youth stands by the stele; the Charon scenes, with one exception, contain a woman bringing offerings, on nos. 5–7 a stele is present, and on nos. 6–8 the interest centres in a child. The woman with the loutrophoros (no. 12), the woman putting on her girdle (no. 13), the man and woman clasping hands (no. 14), are new figures on lekythoi. And if these scenes (nos. 12–16) are interpreted correctly, the central figure would represent the dead person with attendants, as in the somewhat later scenes on grave stelae. Thus the figure of the dead would be present on all these lekythoi except perhaps no. 17.

Of the objects carried by these figures the flat basket or canistron is seen on nos. 5, 6, 7, 12, 15, 17; the goose on nos. 8–9, the hare and bird cage on no. 9, and the mantle on no. 17 are found somewhat rarely elsewhere; while the kantharos on no. 6 and the loutrophoros on no. 12 are found only here. The mirror held up for use by the attendant with smegmatotheke on no. 13 is also unique. The objects in the field, the mirror, the wreath, the purse, the flying soul, and the quail on the ground, occur about as frequently as in Class X; the column on no. 12 and the box on no. 8 are unique.

That the figures themselves represent for the most part familiar types, is of course to be expected, though the familiar gestures of the outstretched hand (no. 10) and the slightly raised hand (no. 14) occur each but once. In the treatment of the women's garments and of the hair considerable variety is to be noticed. The chitonion on nos. 12 and 17, the scarf on no. 14, the decorated chiton of the youth on no. 13, are unusual. While the women's hair is ordinarily in the low flat knot usual in Classes V, VI, IX, and X, it may fall free on the shoulders (no. 5), or be held by a sphendone (no. 3), or be gathered in the loose projecting knot common in later classes (nos. 8, 12).

Only on no. 16, with its drawing not unlike some examples in Classes IX, 2, and X, is a thin greenish wash used for the hair.

The stele is found on nos. 2–7, and conforms to one or two of the types characteristic of Class XI. On no. 17 alone is a peculiar form found, a low altar-like structure, which will be discussed in connection with Class XIII.

In general this series includes vases with scenes found in Classes VI, 1, and IX, but in many instances the scene is developed in a manner to give it new meaning. The drawing is more than usually fine, as might be expected on vases which did not simply repeat familiar scenes, and rather free. Except in a few points the originality of the painters dealt with the content of the scene in an individual manner, such that this series did not greatly influence the later lekythos painters.

SERIES 3. *Larger lekythoi with several figures; scenes of worship at the grave*

This series consists of lekythoi with scenes of worship at the grave stele. With two exceptions the acanthus leaves are present at the top of the stele, and usually with an anthemion; the two exceptions are included here because they are so closely related in technique to vases of the present series. Most of these vases are fine examples approaching 0.50 m. in height; but as in series 1 a few smaller vases are so closely related to the larger ones as to be included with them.

1. London, Brit. Mus. 97.3–19.1. H. 0.45 m. **Plate XV, 1.**

Palmettes on the shoulder in black with alternate leaves red; maeander also in black, broken by dotted oblique crosses. The scene is drawn in fine even lines of bright red; violet wash and a light green are used for details.

The slender stele on three rather high steps is crowned with mouldings, two sets of acanthus leaves with violet edge, and a small palmette; about it is fastened a violet taenia. On the upper step a youth with bowed head sits facing the left; he supports himself with his left arm, while his right hand rests on his knees. He wears a chiton and ornamented corselet, about his head is a violet taenia, and under him a mantle with violet edge. At the left a bearded man stands in partial profile, holding both hands out as if with a taenia; his himation shows traces of green and has a violet border. At the right an ephebos nearly in profile stands with bowed head, holding out a crested helmet in his right hand and supporting two erect spears in his lowered left hand. He wears a mantle with violet wash border.

2. London, Brit. Mus. 01.7–10.3. H. 0.455 m. **Plate XV, 2.**

The palmettes in thin black have many narrow leaves in black and red; the black maeander, broken by oblique crosses, has nearly disappeared. The scene is drawn in

fine lines of red-brown; violet wash, bright red, and blue are used for garments and details.

The slender stele is crowned with mouldings and anthemion; the second block of the base is high with concave ends, and above this are three thin blocks. Violet wash is used at the top of the stele and on the anthemion; violet taeniae are attached to the shaft. On the base sits a woman facing the right and looking back over her shoulder; her right hand is on her knee, her left hand raised to her bosom. Behind her head, over her left shoulder, and across her knees is a bright red mantle with violet edge; and her hair is held by a violet band. At the left two figures stand facing the stele. In front a woman, with bowed head, steadies with her right hand the flat basket on her left arm; on it are taeniae and a smegmatotheke. An himation with violet edge remains, but her chiton has disappeared; her hair is held up by a violet band. Behind her a young woman places her left hand on her companion's shoulder and rests her right hand on her hip; she wears a bright red sleeveless chiton. Her face is drawn, not in profile, but in three-quarter view. At the right a young woman stands looking down at the seated figure; she holds up a fan (?) in her right hand, and carries a box on her left arm. Her sleeveless chiton, girded under the overfold, is blue.

This fine pair of vases is apparently from the same hand. The peculiar, not wholly successful, mouldings at the top of the stele, the fine even lines, and the similar style of careful drawing, suffice to bring them into close relation, in spite of the fact that the acanthus leaves are not present on the stele of no. 2. In each scene the seated figure with taenia about the head may be regarded as the dead person. On no. 1 it is a young warrior, to whom a companion or attendant brings helmet and spear, while his father stands sadly holding out his hands perhaps with a taenia. The seated youth is stiffly drawn with feet extended, as if the painter had in mind the stiffness of the dead body. The seated woman on no. 2 is more gracefully drawn, leaning on her right elbow and looking back over her shoulder, as though she were sitting in her home and being fanned by the attendant on the right. She is, however, looking at the grave offerings brought by the woman on the left. A striking addition to the scene is the woman at the extreme left, looking over her companion's shoulder in mournful curiosity. The short hair of two of the figures may be due to their mourning, or it may be simply the short hair of women slaves. On both vases the fine even lines give an air of precision and delicacy, and in places the work has marked beauty.

3. Paris, Louvre, S 1660, Lec. 96. H. 0.495 m. Dumont-Chaplain, *Les céramiques de la Grèce propre*, I, pls. xxv–xxvi; II, 100.

The palmettes have nearly disappeared, but the maeander remains, broken only by the palmette. Both ornament and scene are drawn in rather fine lines of dull violet-red.

Violet wash is used as border for garments and acanthus leaves, and solid yellow for sleeves on the seated figure.

The slender stele is crowned by decorated mouldings, small acanthus leaves, and a palmette which reaches on to the shoulder. At the extreme left a woman *en face* brings on her left arm a flat basket, on which is a smegmatotheke; she wears a sleeveless chiton, girded with wide sash over an overfold. Before her stands a woman nearly *en face*, right leg relieved, carrying a fan in her left hand and in her right hand holding her mantle up behind her bowed head; she wears a sleeveless chiton and himation with violet wash edge; her hair, drawn in separate strokes of outline color, is held up by a wide taenia. In front of the stele a woman sits easily in a chair, facing the left; on her right hand are two little birds, and with her left hand she holds up her himation behind her shoulder; she wears a chiton with yellowish sleeves, over this a sleeveless chiton, and across her knees and behind her is an himation with violet stripe on the edge; her hair is almost covered with a veil, and the garment is drawn up behind her head. At the right of the stele a young woman in partial profile approaches, holding up in her left hand an alabastron, in her right hand a smegmatotheke; her hair, drawn in separate strokes, falls in curls to the back of her neck; she wears a sleeveless chiton with violet wash edge on the overfold.

This splendid lekythos, in spite of a slight hardness in the treatment of the faces, is one of the finest examples of Greek painting that are extant. The seated figure is apparently the dead person, in a comfortable chair, leaning her head against the stele. A fold of her mantle has been drawn up to form a cushion between her head and the stone, with her left hand she is drawing the mantle over her shoulder, and on her right hand are perched two little birds, — pets with which she had been wont to play. The attendant at the left, who is also drawing her mantle over her shoulder, is fanning her mistress as if she were still alive and in the house.[1] The women on either side are bringing offerings to the dead; it is as though the two central figures were represented on a grave stele, while the outside figures are the worshippers normally represented on white lekythoi. This separateness of the central group is even emphasized by the position of the stele which is out of centre behind the figure of the dead. The composition of the scene is elaborately studied, line by line, to produce a rich, unified effect, and the drawing is unusually careful, sometimes almost affected, as though the painter desired to produce a vase far superior to the common vases of this type. Perhaps the drawing of the faces, which is not satisfactorily reproduced in Chaplain's plate, is to be regarded as a conscious effort to represent the sense of gentle sadness which is often so apparent on the later marble grave stelae.

The fragment no. 4 is similar to no. 3 in its fine drawing, as in

[1] Cf. the woman at home being fanned, on a vase published by Tischbein, I, pl. xviii.

the form of the stele; here, however, the seated figure was a youth with his spear.

4. Boston, Mus. Fine Arts, 94.216. Fragment 0.125 m. high and about 0.17 m. wide. **Plate XIII, 1.**

Shoulder missing; maeander in violet-gray unbroken. The scene is drawn in violet-gray, the hair in many separate strokes of the same, and bright red and violet wash are used for details.

The top of the slender stele remains, ornamented with red taeniae, and crowned with the base of an anthemion picked out in red. Before it is the head of a youth in profile to the right; part of his left hand remains holding erect a spear, point up. At the left of the stele a small taenia is draped in the field; at the right hangs a scabbard and the lower half of a shield, red in the centre and with violet lines near the circumference. At the extreme right is part of the head of a woman (?).

5. Athens, Nat. Mus. 1936, Cv. 1674. Eretria. H. 0.40 m. *Ath. Mitth.* XVI (1891), 403.

Palmettes and maeander in red-brown; the palmettes have added leaves in a second color, and the side palmettes point forward; maeander broken by checker-board squares, not reversing. The scene is drawn in dull red; dark red and a border of violet wash are used for garments. Drawing free and graceful.

The slender stele on two steps is crowned with scrolls, two pairs of acanthus leaves and palmette; behind the stele is a high ovoid tumulus, from the top of which, apparently, rises a second shaft that breaks the maeander and is crowned with a palmette on the shoulder. A wreath is fastened to the lower step of the stele. On the step stands a child *en face* and looking toward the left; in his left hand he carries a rod with disk at the bottom (a wheel?), probably a plaything; he wears an himation with violet edge, and a reserved white band is about his hair. At the extreme left a bearded man stands in profile, carrying a phiale (?) in his right hand; he wears a dark red himation. Next comes a young man *en face*, looking down at the child; in his right hand are two spears, and a shield on the ground rests against his right knee; he wears a short chiton girded over a short overfold, and over his right shoulder hangs a small mantle or scarf with violet edge, which he holds with his left hand; the hair is curly and loose. At the right a woman stands *en face*, her right hand almost touching the boy's head, and on her left arm a flat basket with taeniae and smegmatotheke. She wears a sleeveless chiton and an himation with a violet edge; her curly hair is fastened in a round knot and held up by a sphendone about the head.

6. Athens, Nat. Mus. 1937, Cv. 1675. Eretria. H. 0.405 m.

Palmettes and maeander (broken by checker-board squares and oblique crosses) in red-brown. The scene is drawn in dull red; dark red is used for garments; through the red of the garment the lines of the preliminary sketch in the soft slip show white. Drawing free and graceful.

The slender stele is crowned with anthemion which is drawn against a background of acanthus leaves. On a block before it a youth sits facing toward the left, a lyre held in his lowered left hand, and his right hand raised nearly to his chin (drawing up his

mantle ?) ; over his knees is his mantle, once red, and about his curly hair is a wide band reserved white. At the left is an ephebos holding two spears erect ; he wears a short chiton girded, and over his arms is a narrow mantle or scarf ; on his shoulder is a petasos. At the right a young woman, with bowed head, stands *en face ;* on her left arm is a flat basket and in her right hand she holds out some object (an alabastron ?) toward the stele. She wears a sleeveless chiton undergirded, and a dark red himation ; her hair is held in a loose flat knot behind by a reserved white stephane.

These two vases, alike in the treatment of the maeander, the stele, the arrangement of the figures, and the drawing, are clearly a pair made by the same hand. The checker-board break in the maeander, which was common in Class IV, has hardly been found since the earlier vases of Class V. And while the slip, the paint, and the form of the stele are distinctly characteristic of Class XI, the drawing is less free, more like that in some examples of Class V than might be expected. In each scene the woman at the right brings a basket of offerings and holds out her right hand toward the figure before the stele ; she wears a mantle loosely draped about her, and the hair is held up by a wide fillet or stephane. As the outside figures on no. 3 have a different meaning from the central figures, so on these vases the woman at the right brings the usual offerings while the persons at the left seem to indicate the dead person with his associates in life. On no. 5 I believe the young warrior with spears and shield is the figure of the dead ; he is looking down at his child with its toy, while behind him stands the grave figure of his father. On no. 6 the youth with lyre, the lyre he was fond of playing, is the dead person sitting before the stele with thoughtful mien, and the ephebos standing before him is a brother or intimate companion. Such definite, personal treatment of the scene is unusual on these lekythoi, but I believe the interpretation is justified by a study of the scenes on marble grave stelae.

7. Athens, Nat. Mus. 1957, Cv. 1679. Eretria. H. 0.34 m. Ἐφ. Ἀρχ. 1894, pl. 2.

Ornament and scene are drawn in gray ; the palmettes all point in toward the neck of the vase ; maeander broken by dotted oblique crosses and checker-board squares, not reversing. The hair is in a brown wash over a few strokes of outline color ; red, blue, green, and violet wash are used for garments and details. Drawing careful.

The slender stele is crowned with spreading acanthus leaves and a palmette which breaks the maeander. Behind the stele on some support rests a flat basket on which are pomegranates and a lyre. Before the stele stands a young girl holding behind her shoulder a mantle with violet border ; she wears a sleeveless chiton, and a cloth is about her hair. At the left in front of a high tumulus decorated with taeniae a youth sits *en face* on a rock,

supporting himself by his right arm, and looking away from the stele; over his knees is a green mantle with violet border. Behind him on a higher part of the rock sits a hare (in front of a second tumulus?). At the right stands a woman *en face*, carrying on her left arm a flat basket with red taeniae, smegmatotheke, and a bunch of grapes; her relaxed right hand is raised slightly toward the child. She wears a sleeveless chiton and a blue himation with violet border, and about her hair is a violet taenia.

In the type of stele and the use of checker-board pattern to break the maeander, as well as in the composition of the scene with one mourner over against a group including the dead person, this lekythos is related to nos. 5 and 6. It does not, however, seem to be drawn by the same hand; in its style it should rather be compared with no. 8 and one or two other lekythoi mentioned under this number. The scene is not confined to the front of the vase, but the indication of rough ground (or distant mountains, if that is the significance of the blue tint) runs around to the back of the vase, as, for example, in Charon scenes where a clump of rushes is found under the handle. The hare is probably a pet of the youth, rather than an indication of the wild country, as in the case of the hare found on a fine lekythos in the British Museum (Class VI, 1, 1). The seated youth, as on no. 6, may well be the figure of the dead, whose lyre rests with other offerings on a flat basket in front of him and behind the stele. Staes regards the small figure of the woman as another dead person, but if my interpretation of nos. 5 and 6 is correct, it may be better to consider her as the wife or younger sister of the dead person, who turns as though to receive for him the offerings brought by the mourner at the right. She draws her garment about her with the gesture noted on no. 3. The detail on this vase (grapes, decorated smegmatotheke, lyre, and second canistron) and the variety of color, as well as the palmettes on the shoulder, are quite unusual. Certainly it is a tempting suggestion of Staes (Ἐφ. Ἀρχ. 1894, σ. 63) to regard it as of Eretrian manufacture; but if this suggestion be adopted, the close relation in drawing, subject, and technique between Athenian and Eretrian lekythoi cannot be overlooked.

8. Paris, Louvre, MNB 804. H. 0.285 m. Pottier, *Lèc. blancs att.*, p. 148, no. 62; Rayet-Collignon, p. 233, fig. 86.

Palmettes in dull black with alternate light red leaves, and maeander in black, broken by dotted horizontal crosses. The scene is also drawn in dull black, fading in places toward a violet, and two shades of red are added.

The stele on three steps, of which the middle one is quite high, is crowned with egg moulding, complex scrolls, and small palmette; parts of the anthemion are picked out in red.

At the extreme left a bearded man in profile approaches with head bowed; he is wrapped to the neck in a dark dull red himation with black fold-lines; the hair is drawn with very few lines. Next him an ephebos in profile leans forward on two spears under his left arm, and raises his right hand, palm in, nearly to his face; he wears a chiton with red girdle, shoes, and a red petasos on his shoulder, and carries a small red mantle on his left arm. His hair is in curving strokes of outline color on a thinner wash of the same color. At the right of the stele stands a woman in partial profile, carrying a flat basket of red taeniae and wreaths in her left hand and holding one of the taeniae high up in her right hand; she wears a sleeve chiton, an himation with red stripe on the edge, and a sakkos about her hair, which escapes in small curls. Behind her flies a lamenting ψυχή. At the extreme right is a high tumulus on two steps, over which are hung several red taeniae.

Number 8 resembles no. 7 in size and in the presence of tumulus and stele, both decorated with taeniae; and as on nos. 6–8 there is a woman bringing offerings at the right, opposite a group of two persons. Here, again, the ephebos raising his right hand as if in greeting to the woman before him, may be the dead youth accompanied by his aged father. His garment girded over an overfold with floating edge recalls in style of drawing the garment of the ephebos on no. 5 and of the woman at the right on no. 3. The careful composition and the delicacy of the drawing in places (cf. the eye of the ephebos and the profile of the woman) also recalls no 3. For general effect of the scene and the form of the top of the stele, the vase may be compared with no. 7 of series 2 (Metrop. Mus. GR 619, drawing less careful). The small flying soul occurs occasionally in Class XI (*e.g.* series 2, nos. 9 and 16), but is not common.

9. Athens, Nat. Mus. 1955, Cv. 1671. Eretria. H. 0.40 m.

Palmettes in dull green with alternate leaves red (?); simple maeander also dull green. The scene is drawn in fine red lines, the hair in a thin brown wash over a few lines of outline color; bright red, dull green, blue, and violet wash are used for garment and details.

The slender stele is crowned with scrolls and a bunch of moderate-sized blue acanthus leaves. On the steps facing the right sits a woman, the left hand on her hair, the right hand raised, in gesture of lamentation; she wears a red mantle. At the left a woman approaches, wearing a dull green mantle with violet border, which covers both her hands; a sphendone supports her hair. At the right a woman stands *en face*, carrying in one hand a smegmatotheke, in the other a casket hung from cords; she wears a chiton, and over it a blue chitonion with red border.

10. Athens, Nat. Mus. 1956, Cv. 1672. Eretria. H. 0.39 m.

Palmettes in dull green with alternate leaves red; simple maeander also in dull green. The scene is drawn in fine red-brown lines; green, violet wash, and bright red are used for garments and details.

The stele on three steps is crowned with moulding and a bunch of erect acanthus

leaves. On the steps a woman in profile sits facing the left and holding up an alabastron in her right hand; her sleeve chiton has brown-red stripes, and over her knees is a brown mantle with violet border. At the left stands a woman tearing her hair with her left hand, and extending her right hand in lamentation; she wears a bright red mantle. At the right a woman in partial profile stands with bowed head, holding out on her right hand a flat basket of fruit; she wears a chiton and over this a short sleeveless chitonion, green (or blue) with violet edge. The hair of the seated woman as of the woman at the right is in a low round knot supported by a taenia.

Here, as on no. 7, the varied palette of the later lekythos painter is in evidence, and here for the first time we find the bunch of acanthus leaves on the stele with only a trace of the earlier anthemion; nevertheless the vases clearly belong to this the first class of lekythoi on which the acanthus is used. On no. 10 there seems to be an effort to define the stele as a round column, as sometimes in Classes XIII and XIV. The gesture of tearing the hair in mourning, which is found in both scenes, revives the realism of Class IX. That the seated figure on no. 9 is mourning is not, I believe, evidence that it does not represent the dead person (cf. Class X, 2, no. 19, p. 64 and the reference to the Iliad there noted); and the seated woman on no. 10 may be the dead person holding up the perfume vase which has been brought as an offering. The green "jacket," or short overchiton without sleeves, was noted on nos. 2 and 3 of series 1, and is occasionally found both on earlier and later lekythoi.

10a. London, Brit. Mus. D 70. H. 0.49 m. *White Ath. Vases*, pl. x.

The palmettes, with alternate leaves now brown, the simple maeander, and the scene are drawn in thin black; the hair is in curved strokes of thicker black, or in gray wash, and the lekythoi in solid black. Bright green is used for taeniae, and the same with black fold-lines for a mantle; dark red with yellow-white pattern for a garment; thin gray, either solid or in stripes, for garments; blue for a garment, taeniae, and details.

The wide stele (or column) on two steps is crowned with egg moulding (blue details) plinth and spreading blue acanthus leaves. On the upper step sits a woman facing the left, her right hand before her breast, her left hand raised above her head as if in gesture of mourning. She wears a sleeve chiton with gray stripes and over her knees is an himation, green with black fold-lines, and with gray edge. Her long hair falls in curls, against which her face is silhouetted. At the left stands a woman nearly *en face*, carrying on her left arm a flat basket with lekythos and four blue taeniae, and in her right hand an alabastron and a bluish taenia. She wears a long gray chiton with short overfold, and her hair is in a loose knot supported by a sphendone. In the field above is draped a taenia. At the right a woman stands nearly *en face*, carrying on her left arm a flat basket with lekythos and taeniae. She wears a blue sleeve chiton, and over it a sleeveless chitonion with elaborate yellowish pattern on a red ground; her hair is in a loose knot at the back of her head.

This splendid vase has no traces of the tentative or experimental character often noted in Class XI; in the form of the stele, the sure sense for composition, and the attention to decorative detail, it may be compared with the finer lekythoi of Class XIV, but the delicacy of the drawing finds no parallel in that class. The stele in the form of a column with spreading acanthus leaves may be regarded as an early example of the type of Class XIV, where the taenia draped in the field is also found. The seated woman raises her arms in gesture of lamentation like the seated youth on no. 9; her unbound hair falls over her shoulders (cf. Class XIV, no. 24) and forms a background for her face (cf. Class XII, no. 7, and XIII, no. 5). The sphendone worn by the woman at the left is found more commonly in the present class than in earlier or later classes. The free use of color also is common in the present series, as in some fine examples of Class XIV, but here the violet wash of Class XI is not present; for the somewhat elaborate pattern of the chitonion worn by the woman at the left, the nearest analogies are found in Class XIV. The classification of the vase in Class XI, rather than in Class XIV, is determined primarily by the delicacy of the drawing, and secondly by the fact that the scene is drawn in even, medium lines of dull black.

11. Athens, Nat. Mus. 1954, Cv. 1673. H. 0.47 m.

For the central palmette are substituted two small palmettes on either side of the anthemion of the stele, which extends on to the shoulder. Maeander complicated, broken by checker-board squares. Ornament and scene are in violet-brown; violet wash is used for garment border and acanthus, dark red for garment and taeniae, light blue for a garment, dull black for the hair.

The stele is decorated with taeniae and crowned with acanthus leaves and palmette reaching well on to the shoulder. On the base sits a youth facing the left, a mantle with violet edge over his knees; the hair falls in fine black curls to his shoulders. At the left stands a young woman carrying a flat basket of taeniae; she wears a sleeveless red chiton with overfold. At the right next the stele stands a bearded man, on his left arm a large round shield with red bands. He wears a richly ornamented corselet, and a Corinthian helmet pushed back; over his right shoulder hangs a light blue scarf or small mantle. Behind him stands a bearded man in a red mantle, supporting himself with a staff.

12. Athens, Nat. Mus. 1949, Cv. 1751. Eretria. H. 0.44 m.

Ornament and scene are drawn in brown-red; maeander unbroken. The hair is in deep red; dark red and violet wash are used for garments and details.

The slender stele is crowned with spreading acanthus leaves with violet border, and decorated with taeniae. On the steps a youth sits facing the right; he wears an himation with violet border. At the left an ephebos stands in partial profile, holding two spears erect in his left hand and extending his right hand toward the stele; he wears a chlamys

and on his shoulder hangs a petasos. At the right a bearded man with bowed head leans forward on a knotted staff; he wears a dark red himation. In the field hangs a purse (?).

The peculiar stele top on no. 11 and the checker-board pattern breaking the maeander indicate another vase of transitional type when the acanthus leaf was just being introduced. Color also is freely used, though with a more limited palette than on nos. 9 and 10. As on several vases already discussed in this series there is apparently one mourner bringing offerings, and a group including the dead person, the dead youth seated as if in his house, and two older members of his family standing behind. The personal, individual character of the scene is in striking contrast to the generalized scenes of other classes.

The stele on no. 12 is without the usual palmettes (cf. no. 10), and no solid colors are used except dark red and the violet wash border. The usual woman bringing offerings is not present, and we have only the seated youth with his young brother and his father.

13. Bologna, Mus. Civ. 364. Athens. H. 0.35 m. Heydemann, *Hall. Winckelmannsprogr.* III, 57, no. 1400; Pellegrini, *Cat.*, Tav. iv.

Ornament and scene are drawn in dull red, fading to rose; maeander broken by dotted oblique crosses and reversing. Bright red and violet wash are used for garments and details.

In the centre a high ovoid tumulus decorated with taeniae rests on two steps. On the upper step facing the right sits a woman supporting her chin on her left hand; her hair is short; she wears a sleeveless chiton and about her knees is a mantle with violet edge. Before her is a hydria, on top of which is laid the cushion used in carrying it on the head. At the left a woman stands in profile, holding out in both hands a flat basket with a wreath. Her sleeveless chiton has nearly disappeared; the hair is loosely drawn back and supported by a sphendone. At the right an ephebos stands nearly *en face*, holding two spears erect in his raised left hand; he wears boots, a petasos on his shoulders, and a red mantle drawn forward over the left arm and held in the lowered right hand.

The high ovoid tumulus, found instead of the stele on several vases of Class V and with the stele on nos. 7 and 8, *supra*, occupies the centre of the field. The young woman with slightly open mouth and sad expression who sits before it may be a mourner who has brought to the grave an offering in the hydria; more probably it represents the dead person, before whom her brother or lover is standing, while the usual woman bringing offerings stands behind her. The fine drawing recalls that on no. 12 of series 2 in the grace of the figures and the delicate profiles; the hair of the standing

woman also is arranged in a later style as on that vase. In technique it is not as closely related to other vases of this series as the scene might suggest.

The composition of the scene on no. 14 is quite similar, and something of the same delicacy of drawing is found, particularly in the hands.

14. Oxford, Ashm. Mus. H. 0.30 m. Lent by H. Stuart Jones, Esq.

Palmettes and maeander in brownish red. The scene is drawn in dull violet-black, with thin violet wash for a garment border and for garment stripes.

On two steps rises a shaft with round top, or a very slender tumulus. On the upper step, facing the left, sits a figure closely draped in a mantle with violet wash stripes. At the left a woman stands in profile, holding out in both hands a taenia. Her garment has disappeared; the hair is in a flat knot at the base of her head. At the right a youth stands nearly *en face*, his right hand grasping the edge of his himation over the left breast; the himation with violet border leaves the right arm and shoulder free.

15. Boston, Mus. Fine Arts, 94.126. Athens. H. 0.32 m. **Plate XVI, 2.**

Palmettes in gray with alternate faded red leaves; maeander also in gray, broken by stele top and dotted oblique crosses, not reversing. The scene is drawn in fine lines of gray, sometimes with violet tinge; violet wash is used for garment border and details, and the outline color is applied solidly for a garment; the taeniae were bright red.

The stele on two steps of different height is crowned with acanthus leaves and small anthemion on a slender base; violet wash is used for the border of the acanthus leaves, the centre of the palmette, and alternate leaves of the palmette. On the upper step a youth sits facing the left, supporting himself with his left arm and resting his head on his right hand; the face is drawn in front view; over his knees is a mantle with violet wash edge. At the left a woman *en face* approaches, carrying a flat basket of taeniae on her left arm and raising her left hand slightly from her side away from the stele; she wears a sleeveless chiton with violet wash border, girded over overfold. At the right a youth stands *en face*, holding up a little bird in his right hand and in his left hand a cake (?); he wears a long dull black himation with violet wash border.

In this scene, again, the stele is an experiment in dealing with acanthus leaves, and, as on no. 2, the painter has also experimented in drawing the face of the seated youth in front view. The youth at the right is a companion with his pet bird, while as usual one woman brings offerings. The slightly rough surface of the white slip produces crayon-like lines somewhat similar to those found in Class IX.

16. Athens, Private Collection.

Neck gone. The palmettes, the unbroken maeander, and the scene are drawn in dull pink; the hair is in a few strokes of the same color with a thin grayish wash added.

Bright red and a thin green wash are used for garments. Preliminary sketch with a dull point in the soft slip.

The slender stele is crowned by small acanthus leaves above scrolls. On the steps sits a youth, his toes on the ground, holding out his right hand, palm down; about his knees is an himation in a thin green wash. At the left stands a woman holding out both hands as if with a taenia; her garment is gone. At the right also stands a woman with bowed head, presenting a flat basket; she wears a sleeveless red chiton, through which the sketch lines show white.

The seated figure with just the toes touching the ground, as well as the stele with small acanthus leaves above scrolls, is quite characteristic of Class XI. While the use of color, even the thin wash for the hair, and the drawing resemble that on some other vases of this series, the preliminary sketch is unusual and the arrangement of the figures — the seated figure of the dead extending his hand to receive an offering, and two women bringing offerings — is the scheme of Class X (series 2, nos. 19, 21, etc.) rather than the one ordinarily found in Class XI.

Series 3. *Conclusion*

The colors used for the palmettes and the maeander in this series are about the same as in series 2, namely dull red or rose, shading to brown (nos. 5, 6, 12, 13, 14, 16), or thin violet (nos. 3, 11), or a black which may be greenish or may now be gray. When the black or gray is used, alternate red leaves are usually added. In one case (no. 7) the palmettes are arranged in a peculiar manner. While the maeander is often simple or broken by the dotted oblique cross which is usual on later lekythoi, we find also in the maeander the dotted horizontal cross (no. 8) and the checker-board pattern (nos. 5, 6, 7) which were customary in Class IV and earlier lekythoi of Class V.

Where the ornament is in (greenish) black, the outlines of the scene are in red (nos. 1, 2, 9, 10; violet, no. 8); otherwise (except no. 14) the outlines are drawn in the same color as the ornament, though there is often evidence that the ornament was added after the main scene had been completed. A preliminary sketch has been noted on nos. 6 and 16. The use of solid color varies in a marked degree in this series. Violet wash for a garment border or accessories occurs on all the vases except nos. 6, 8, 16. Dark red or bright red or both (no. 8) are found on most of the scenes. Green is also found on nos. 1, 7, 9, 10, 15, 16, blue on nos. 2, 7, 9, and a thick yellow on no. 3. This enlarged palette is found again in the late lekythoi of Class XIV, along with the attempt occasionally to draw

faces in front view (cf. nos. 2, 15, *supra*); here both peculiarities must be regarded as experiments, for these scenes are drawn in a style related to that of Classes V, VI, and X, and, moreover, there are other evidences of the painter's willingness to deviate from tradition. The black hair on no. 11, and the use of a brown wash over a few lines red like the outline on no. 9 may also be recalled.

Although these scenes all include a stele or tumulus, the original spirit of the painters is hardly less evident than in series 2. The stele itself often receives considerable attention and is never twice the same. The base may be a high square block or a high block with curved sides instead of the ordinary steps; the slender shaft or column is often crowned by mouldings or special decorations below the anthemion; and the anthemion may be like that of Class X, but with larger or more scrolls (nos. 2, 8), or it may include one or two sets of rather small acanthus leaves below a large or small palmette, or the acanthus leaves may take the place of any palmette (nos. 9, 10, 12, 16). On no. 13 is a tumulus and no stele, on nos. 5, 7, 8, a tumulus in addition to the stele, and on no. 14 the stele with plain round top or slender tumulus which was found in Classes VII and VIII. A figure seated on the high base of the stele, or on a chair before the stele (no. 3) or on an elevation near it (no. 7), is found on all these vases except nos. 5 and 8. While the seated figures show more originality in conception than the standing figures, as in Class X, series 2, the standing figures are not simply repetitions of familiar types. One mourner bringing offerings, to be sure, the familiar woman with a flat basket, is present on all but five of the vases, but even in this case a bunch of grapes (no. 7) on the basket is a new touch. The seated figure on no. 9 and a standing woman on no. 10 raise their hands to tear their hair as often in Class IX. The ephebos with spears occurs five times, and the woman with toilet vase several times. On the other hand, the woman fanning her mistress as during her lifetime is a new conception (nos. 2, 3); the child with its toy before the stele (no. 5), the girl raising her garment above her shoulder before the stele (no. 7, cf. the same gesture, no. 3), the woman leaning over her companion's shoulder (no. 2), are quite new and independent of lekythos tradition. Further, the bearded man, apparently the father of the dead youth (nos. 1, 5, 8, 11, 12), is present more commonly than usual, and in such cases as that of the youth drawing his garment about him (no. 13, cf. no. 14) a familiar type is modified by a new touch. Certain other attitudes and gestures should also be

noted as not usual, the hand raised to the chin as if the head were bowed in contemplation (nos. 6, 8, 13, 15), the woman's hand raised to her breast (no. 2), the seated youth leaning on his left arm (nos. 1, 7, 12), the woman leaning on her elbow and looking over her shoulder (no. 2), and, finally, the relaxed feet of the figure seated on so high a block that the feet do not touch the ground (*e.g.* nos. 1, 16).

Except on no. 4, the objects often seen hanging in the field are not found in this series, as in Class X and in some earlier classes. A wreath hangs on the stele on no. 5, on no. 7 a basket with a lyre stands before the stele, and on no. 13 a hydria has been set down before the tumulus; on no. 7 there are also indications of hills, and a hare seated before them. The objects carried by persons at the grave also include some that are not usual, — the grapes on the basket of offerings (no. 7), the hanging casket (no. 9), the cake and the bird (no. 15), the spear and helmet (no. 1). Even the garments do not simply repeat the usual types. The curling edges of the overfold on no. 3 and the youth's chiton girded over an overfold with curling edge (nos. 5, 6, 8) strike the attention; and the extra sleeveless "jacket" worn by some of the women (nos. 3, 9, 10) is found only occasionally on lekythoi. Moreover, the sakkos covering the hair (no. 8), the veil over the head (no. 3), and a wide taenia about the head (nos. 1, 2, 3, 5) are not often seen on lekythoi with drawing in matt color.

The most striking peculiarity is in the conception of the scene itself. On all these vases it seems reasonable to regard one of the figures as representing the dead person. Further, the most natural interpretation in most instances is to regard either the entire group (nos. 1, 12) or two or three of the figures as representing the dead person in association with a companion or two companions of his lifetime. Such is the scene regularly chosen for grave stelae in the fourth century at Athens. But on these vases (nos. 1, 12 excepted) we have in addition one or two of the usual figures bringing offerings to the tomb. In certain scenes discussed in earlier classes there are indications of these two types of figures; namely, the dead, perhaps with the associates of his lifetime, and persons bringing offerings, but the differentiation of the two types has never been so clearly developed as in the present series.

In considering these peculiarities, it is interesting to note that while two of these vases are said to have come from Athens (nos. 13,

15), the only ones of which the provenance is accurately recorded are from Eretria (nos. 5, 6, 7, 9, 10, 12). Accordingly, the claim of Staes that vases like no. 7 were made in Eretria rather than in Athens is not lightly to be set aside. While the peculiarities of the drawing on this vase, which he points out, can hardly be said to characterize the vases of this series, still the combination of drawing, precise at times if not severe, with freedom in the conception of the scene, is what would be expected on vases made after the Athenian manner in a provincial town under Athenian influence.

SERIES 4. *Smaller lekythoi (about 0.30 m. high) with two figures at the grave*

As compared with series 3, these vases are smaller, often more hastily drawn, and sometimes with elaborate acanthus leaves which suggest comparison with later classes. While but two figures are present, as is to be expected on smaller and less important lekythoi, they are sometimes drawn with much delicacy, and innovations rarely show the original spirit which was noted in series 2 and 3.

1. **New York, Metrop. Mus. GR 623.** H. 0.30 m. **Plate XIV, 2.**

Palmettes in black with added red leaves; maeander also in black, broken by anthemion and dotted oblique crosses. The scene is drawn in lines now violet-black; thin violet wash is used for garment border and details, and black for the youth's shoes. Much rubbed.

The slender stele shows traces of taeniae, and is crowned by an egg moulding and anthemion with small acanthus leaves. At the left a woman in profile, with bowed head, sits holding on her knees a flat basket with wreaths and smegmatotheke, and lifting an alabastron in her right hand. She wears a sleeveless (?) chiton and himation with violet wash border; her hair is loosely gathered in a small high knot. Before her a ψυχή lamenting flies toward the stele. At the right an ephebos stands in profile, extending his right forearm with hand relaxed, and holding a spear erect in his lowered left hand; he wears a chiton with violet wash border, a scarf over his left arm, and black boots.

2. **Paris, Louvre, MNB 1730, Lec. 92.** H. 0.29 m. Pottier, *Léc. blancs att.*, p. 147, no. 59.

The palmettes have disappeared; the maeander (broken by oblique crosses) is in dull black. The scene is drawn in dull red; violet wash is used for garment borders and bright red for details. A piece of metal is still attached to one side of the vase.

The stele is crowned by a moulding and an anthemion which rises high on to the shoulder; there is just a suggestion of acanthus leaves. At the left a woman approaches, carrying on her left hand a flat basket with smegmatotheke and alabastron, and in her right hand a casket with handle; she wears a sleeveless chiton girded over overfold, with

violet wash edge. At the right a woman seated on a rude block holds up an alabastron in her right hand, and carries on her left arm behind her a flat basket with smegmatotheke. She wears a sleeveless chiton, an himation with violet wash edge over her knees, and a sakkos about her hair.

The slightly rough surface of the slip on these two vases, with the consequent crayon-like lines, and some characteristics of the drawing recall Class IX, series 2, though the connection is not sufficiently close to lead me to discuss these vases under series 1 of the present class. The delicate drawing in not very fine lines, the freedom of the garment folds (cf. the bottom of the overfold on no. 2 with nos. 3, 5, 6, etc., of series 3), the peculiar slender shape of the smegmatotheke, and other details suggest that the two vases are from the same hand. While both figures on no. 2 are mourners bringing offerings, the ephebos on no. 1 might be the dead person extending his hand to receive the offerings brought by the seated woman.

3. **Dresden, Alb. Z.V. 2038.** Laurion. H. (without foot) 0.29 m.

Palmettes and maeander in dull red, the maeander broken by dotted oblique crosses and reversing. The scene is drawn in the same red, with a brighter red for the youth's boots, and violet wash for the garment border.

At the extreme left a tree is outlined. Before it stands an ephebos in profile, extending his right hand (with a gray-green object), palm up, and holding two spears erect in his left hand. He wears a chlamys without color, a petasos on his shoulders, and red boots; his hair is sketchily drawn. At the right a woman stands nearly *en face*, her left leg relieved, touching the youth's hand with her right hand (as if to take the object he holds), and with her left hand touching her black hair. She wears a sleeveless chiton, girded with violet girdle; apparently there is an overfold or cape behind; her hair is in a high loose knot, held up by a sphendone. Behind her and extending toward the centre of the scene is a low table or seat, above which a sword in its scabbard hangs from the sword-belt.

This scene without the stele may be compared with later scenes discussed under series 2, while some points in the technique resemble that of nos. 1 and 2. Apparently, it is a farewell scene, — the youth, as he goes forth to battle, saying farewell to a lamenting wife or mother; here doubtless the youth is the dead person and the tree indicates the sphere of his activity, as the seat belongs to the woman's home. The faded drawing is delicate, though somewhat precise.

4. **Berlin, Furtw. 2452.** Athens. H. 0.285 m. **Plate XVIII, 1.**

The body of the vase swells noticeably below the shoulders. Palmettes in dull brown with alternate leaves red; the maeander, also in brown, is broken by dotted oblique crosses, but does not reverse. The scene is drawn in fine lines of dull brown, shading to violet in places; the hair is outlined, and filled in with a wash of the same color. Violet wash is

used for details, deep red for a garment. Traces of preliminary sketch with a dull point in the soft slip.

The slender stele on two steps is crowned with egg moulding and two sets of acanthus leaves with violet wash added, on top of which sits a small bird. At the left a woman with bowed head stands in profile, carrying on her left arm a flat basket above which she holds her right hand. She wears a sleeve chiton in outline, and a large red himation, the corner of which behind ends in a tassel; her hair is ranged in curls about her face and held by a violet taenia wound about the head. At the right a youth in partial profile, with bowed head, places his right foot on the upper step on the stele, and rests his right forearm on his knee, with hand relaxed; his left hand supports two spears against his left side; traces of his chlamys remain, and on his shoulder is a petasos, red with violet band.

5. Stackelberg, *Gräber der Hellenen*, Taf. xlvi, 1. Present location unknown.

The slender stele on four steps of unequal height is decorated with red taeniae, and crowned with acanthus leaves, on top of which is perched a small bird. At the left a nude youth stands in profile, holding a staff erect in his raised right hand; a small bird is perched on the forefinger of his left hand. He wears a round cap with red border, and brown shoes. At the right a seated youth supports himself on his left arm and extends his right hand as if to attract the bird; about his knees is wrapped a red mantle.

The very slender stele crowned by decorated moulding and two sets of acanthus leaves above which is perched a small bird, and the fine sure drawing, indicate the relation of this pair of vases. On no. 4 the mourner bringing offerings is opposite a youth who may represent the dead person, while on no. 5 a youth holds out a pet bird to his seated companion as though both were still alive; *i.e.* no. 4 is the scene at the grave usual on lekythoi; no. 5 is apparently the grave stele scene noted frequently in series 3. The bird on top of the stele should perhaps be regarded as a suggestion of the open country where the tomb was located.

6. Athens, Private Collection. Present location unknown. H. 0.31 m. Benndorf, *Griech. Sic. Vas.*, Taf. xvi, 1.

The scene is drawn in fine lines of rose.

The slender stele on two steps is decorated with taeniae, and crowned with moulding and anthemion from which spread two pairs of acanthus leaves. At the left a woman in partial profile approaches, carrying a flat basket with taeniae on her left arm and in her lowered right hand a small casket; she wears sleeveless chiton and himation, and her hair is in a low projecting knot. At the right a youth stands in partial profile, holding two spears against his left shoulder with his lowered right hand; he wears a large chlamys.

7. Athens, Private Collection. Present location unknown. Benndorf, *Griech. Sic. Vas.*, Taf. xxii, 1.

The scene is drawn in fine lines of gray; a darker gray-green is used for the woman's himation, and her chiton shows traces of red.

The stele on two steps is decorated with taeniae, and crowned with scrolls and two sets of spreading acanthus leaves. At the left an ephebos stands in partial profile, his right leg relieved, holding two spears erect in his raised left hand. He wears a petasos, a girded chiton, and boots; while over his left arm hangs a small mantle. At the right stands a woman in partial profile, holding out a smegmatotheke on her right hand, and carrying on her left arm a large flat basket. She wears a sleeve chiton and a dark himation, which is drawn up over the back of her head. Behind her hangs a mirror in the field.

8. Berlin, Furtw. 2453. Athens. H. 0.315 m.

Neck modern. The shoulder ornament was in dark red, as is the maeander, which is broken by dotted oblique crosses. The scene is drawn in not very fine lines of dull violet-red. A dull greenish black is used for taeniae. The drawing, especially of the hands, is very delicate. Much injured.

The slender stele on two steps was decorated with taeniae and crowned apparently with acanthus leaves. At the left is a low tumulus on which a youth places his left foot; on his left knee rests his left elbow with the hand relaxed, palm down; his right hand is extended, palm up, from the elbow. His garment has disappeared. At the right a young woman stands nearly in profile, holding out a black taenia in both hands; the sleeveless chiton has now disappeared.

On these three vases the acanthus leaves are more prominent and the drawing is more free than on the vases previously discussed. In each scene a woman bringing offerings stands opposite a youth; on nos. 6 and 7 the youth carries a spear and is dressed for a journey. Benndorf interprets the scene as representing the meeting of a mourning woman and a traveller at a grave outside the city, and calls attention to the somewhat sentimental attitude of the youth on no. 7. While it is equally possible to regard the youth as representing the dead person to whom the offerings are brought, I believe it is safer in the case of these small lekythoi not to lay stress on any definite interpretation. The painter represents a woman bringing offerings and a youth, following the tradition long since established for such scenes. The freedom of the drawing is noticeable, especially in the youth on no. 7 and on no. 8; at the same time it is delicate and sure. Instead of a preliminary sketch in the soft slip the legs of these figures were drawn in outline color and may be seen where no solid color remains for the garment. The wavy lines of garment edges have been noted on nos. 1 and 2, and frequently in series 3. The youth leaning forward on no. 8 has been seen already on no. 4, though the tumulus was not present on that vase. The woman on no. 6 closely resembles the woman at the left on no. 2, *supra*.

On no. 9 the scene is varied by placing a woman in contemplative attitude opposite the young woman bringing offerings. The gesture

of the relaxed hand raised nearly to the chin occurs on nos. 6 and 8 of series 3, in each instance in the case of a figure probably to be regarded as the dead person; it becomes common in Class XIII.[1]

9. Munich, 2165 a.

On the shoulder the palmettes with many leaves all point from left to right; maeander broken by dotted oblique cross, reversing; both are in a color now black. The scene is drawn in red fading to pink; taeniae in dull green-black.

The stele is crowned with anthemion, and free acanthus leaves spring from the base of the palmette; about the shaft are black taeniae. At the left stands a woman with bowed head, her right hand at her side, her left hand with fingers bent raised nearly to her chin. She wears a sleeveless chiton with overfold, girded; apparently a cloth is drawn loosely over the knotted hair. At the right a girl approaches, with her right hand supporting the flat basket of taeniae on her head, while her left hand hangs awkwardly at her side.

10. Oxford, Ashm. Mus. 546. H. 0.25 m. De Janzé, *Cat.* 133 (Oldfield, 78); *Jour. Hell. Stud.* XXV (1905), 75.

The palmettes on the shoulder are larger than normal, drawn in dull violet-red with alternate leaves bright red. The maeander, broken by dotted oblique crosses and not reversing, and the scene are drawn in the same dull violet-red; bright red is used for taeniae and accessories, darker red for a garment.

The slender stele on one step is crowned with high scrolls and small palmette; on the step, about the middle of the stele, and at the top below the scrolls are rings of acanthus leaves. At the left a youth in profile approaches, with bowed head, holding out both hands as if with a taenia; he wears a short sleeveless chiton or cuirass, a large chlamys fastened on the right shoulder with red buckle, and a light red cap. Against his left shoulder rest two spears and before him flies a ψυχή with gesture of lamentation. At the right a woman *en face* stands looking down, her left hand supporting a basket of red taeniae, her right hand slightly raised, palm in, toward the stele. She wears a sleeve chiton, a large red himation is wrapped over her left shoulder and around her body, and a light red band confines her hair. Before her hangs a sakkos with strings.

11. Earl of Elgin Collection. H. 0.32 m. Burlington Fine Arts Club Exhibition, 1903–1904, *Cat.*, H 26.

Palmettes normal; simple maeander broken only by acanthus leaves.

The slender stele on one step is decorated with taeniae and a row of acanthus leaves halfway up, and is crowned by three spreading series of acanthus leaves; the upper edge of the leaves is marked by a line of violet wash. On either side is a female mourner;

[1] Three lekythoi in the Collection Bammeville should probably be classified at this point. *Cat.*, no. 11; H. 0.236 m.; palmettes and maeander in thin black, drawn in bistre; stele crowned with egg moulding, acanthus leaves, and palmette; at the left a young woman with two fruits and smegmatotheke on her flat basket, at the right an ephebos with chlamys and in his lowered right hand a lyre. No. 17; H. 0.27 m.; ornament and scene in thin black, stele crowned with acanthus leaves and palmette; at the left a young woman holding in both hands a flat basket with two fruits and alabastron, at the right an ephebos wearing a red chlamys. No. 20; H. 0.24 m.; ornament and scene in red, stele crowned with acanthus leaves and palmette; at the left a young woman wearing white chiton and red mantle, and carrying a flat basket with lekythos and taeniae; at the right an ephebos with chlamys.

the one at the right stands in profile, with bowed head, holding out a taenia in both hands.

12. Athens, Private Collection. H. 0.40 m.

Palmettes in gray with alternate leaves red. The unbroken maeander and the scene are drawn in a color now violet-gray. Bright red and dark claret are used for details.

The slender stele is decorated with four successive series of small acanthus leaves, some of which are bright red, apparently held by bright red taeniae. At the left an ephebos approaches, holding two erect spears in his raised left hand, his head bowed; his chlamys has a bright red border. At the right a woman brings a flat basket of taeniae; her sleeveless chiton with overfold has broad perpendicular stripes of dark claret.

13. Athens, Nat. Mus. 1839, Cv. 1811. H. 0.41 m.

Ornament and scene are nearly effaced. The scene was drawn in pale red; dull green and violet wash were used for details, and bright red for a garment.

The stele is decorated with dull green taeniae and ornamented above and below with acanthus leaves, which have a violet edge. At the left a young woman raises her hands to tear her hair; stripes of dull green remain on her sleeveless chiton. At the right stands a woman (?) in a bright red mantle.

Still other experiments in the use of the acanthus leaf are illustrated on the vases just described. On no. 10 rather large acanthus leaves are placed at the bottom of the stele and at the middle and top of the shaft, while the stele is crowned by the high scrolls and palmette noted, *e.g.* on no. 8 of series 3 and no. 7 of series 2; on no. 11 there is a row of acanthus leaves halfway up the slender stele and three sets of leaves at the top; on no. 12 four sets of small acanthus leaves, some bright red, are attached to the slender stele; and on no. 13 there are acanthus leaves with violet wash edge at the top and at the bottom of the stele. The woman bringing offerings is found here, as before, on nos. 10 and 12; the youthful warrior is opposite her; and on no. 13 we see again, as on no. 3, a woman raising her hands to tear her hair in grief. The drawing is more hasty than on some of the vases previously discussed, but it is sure and graceful.

14. Athens, Nat. Mus. 1836, Cv. 1727. H. 0.39 m.

Palmettes in gray with alternate leaves red; maeander also in gray, broken by dotted oblique crosses and not reversing. The scene is drawn in fine lines of dark gray, with brown-red wash for the hair; violet wash is used for garment border and red for details.

The slender stele is crowned with small palmettes and spreading acanthus leaves. At the left stands an ephebos holding two spears erect in his left hand; he wears a chiton with violet border and carries a mantle on his left arm; on his head is a high red cap, below which the curls fall to his shoulders. At the right a young woman holds out her right hand toward the stele; her sleeveless chiton has red stripes or fold-lines, and her hair is in a high loose knot projecting from a sphendone.

In this scene the small palmette on the stele flanked by two long narrow acanthus leaves is not very successful. The youth at the left should be compared with the similar figure on no. 10. The red stripes, or fold-lines, of the woman's garment have been noted occasionally in earlier classes, and recur in Class XIII, while the treatment of the hair with loose knot projecting from a cloth (cf. series 2, no. 12) is found also in Classes XIII and XIV.

15. Oxford, Ashm. Mus. Athens. H. 0.38 m. *Jour. Hell. Stud.* XV, 325, pl. xv.

Palmettes (with alternate leaves red) and simple maeander in black. The slip is covered with a hard yellowish glaze; on this the scene is drawn in dull red, with one garment in solid red. The eyelashes are carefully indicated.

The grave monument on two steps is apparently a pillar; it is bound with a taenia, above which are two rosettes and mouldings; on the top are two sets of acanthus leaves crowned by a small palmette with alternate leaves in solid color. At the left a young woman in profile bends forward and holds out in both hands a flat basket containing two wreaths; she wears an ungirded sleeveless chiton, in outline, and has short curly hair. At the right a youth stands in three-quarters view, his right hand raised slightly toward the stele, palm in; his left hand resting on his hip is covered by the red himation.

16. Oxford, Ashm. Mus. 543. Eretria. H. 0.284 m. *Jour. Hell. Stud.* XV, 327, figs. 1–2.

Palmettes and simple maeander in black; the palmettes have alternate leaves red. The scene is drawn in black, but dull red is used for the hair and for lyre strings. One garment is in dull green-black.

The stele consists of a pillar on two steps, the top of which is covered with acanthus leaves. At the left a woman approaches with bowed head, holding out in both hands a tray with the body of a dead child; she wears a black sleeveless chiton, girded over an overfold with a broad white sash; her hair is in a loose round knot behind. Between her head and the stele a lyre hangs in the field. At the right a youth turns to go away from the stele and looks back; in his right hand is a large purse (?); his left hand resting on his hip is covered by the himation.

The stele with high spreading acanthus leaves at the top has been noted in series 3, nos. 9 and 10, but it does not become common till Class XIV. No. 15 has been cleaned since it was published in the *Journal of Hellenic Studies*, with the result that the suspicious profile of the woman's face and some peculiar lines of the drapery have disappeared, and the wings also have practically disappeared. The striking attitude as she bends forward holding out her basket of offerings, remains; and the dignified youth opposite, perhaps the dead person receiving the offerings, remains intact. The classification of no. 16 is doubtful. The woman's garment is of a type found in Class XIII,

the figure of the youth at the right is cursorily drawn, and the red hair is found in Class XV; still, perhaps the vase finds its closest analogies in the present series. The child, apparently a dead child brought to the grave, is found elsewhere only on no. 16 of Class V, where the body is not wrapped up as here. In publishing this vase Mr. Gardner interprets the scene as representing a nurse with child and the young husband (with distaff) at the grave of a young wife who has died in childbirth. The individual character of the scene as thus interpreted finds analogies in series 2 and 3 of this class.

Series 4. *Conclusion*

The colors used for the palmettes, the maeander, and the outlines of the scene are the same as in series 2 and 3, *i.e.* black or gray (with added red leaves in the palmettes), or a dull reddish brown; the greenish black and the thin violet do not appear. On no. 9, as on two or three isolated examples in Classes IX and X, the palmettes run from left to right around the shoulder. The maeander is frequently broken by dotted oblique crosses, as in Classes V and XIII. In general a red is commonly used for the outline of the scene even when the ornament is black. On no. 4 there are traces of a preliminary sketch in the soft slip, and on nos. 6 and 7 the legs of the figures were drawn in outline color before the garments were added.

Solid color is used more sparingly than on some vases of series 3. Violet wash for a garment border or some accessory occurs on nos. 1–4, 11, 13, 14. Two shades of red are found together on no. 10; one or the other is found on nos. 2–5, 12–14. The black boots on no. 1 and the red boots on no. 3 recall a practice of Class IX. Garments ornamented with fold-lines or stripes of color (red on no. 12, green on no. 13) may be noted, as they are rare in Classes IX–XII. The use of red for the hair with black for the outlines (cf. nos. 1–7, 11–15, 21, 22 of Class XV) and the solid green garment on no. 16 are also unusual.

The effort for originality and for definite meaning in the scene, which characterized series 2 and 3, is conspicuously absent from most of the scenes, though experiments in the use of acanthus on the stele are as varied as in series 3. The stele itself consists of a slender shaft, often with a band of ornament at the top (nos. 1, 2, 4, 6, 7, 15). The anthemion with high scrolls (nos. 1, 2, 10) may have incipient leaves (nos. 1, 2) as though the painter hesitated to use them; stiff rows of acanthus twice have a small bird at the top instead of a palmette (nos. 4, 5).

Rows of acanthus at various points on the shaft (nos. 10–13) are an experiment repeated in Class XIV, where we also find the high acanthus leaves of nos. 15, 16 (cf. 6, 7) in a more stereotyped form. Anything like experiment or originality, however, is limited to the stele. The normal scene consists of a woman bringing a flat basket of offerings opposite a youth with spears or, in one or two instances, a woman who does not bring offerings. The scene is of such a conventional character that it is useless to make much effort to determine any definite meaning; it may represent the meeting of a mourner and a traveller at the grave, or the dead youth and the woman bringing offerings; more probably no very definite meaning was in the mind of the painter. The seated woman (nos. 1, 2) or youth (no. 5), and the youth leaning forward on his raised knee (nos. 4, 8) are more interesting than the standing figures, though these also are drawn with freedom and grace. Only three scenes deserve special mention: no. 5, which apparently represents a dead youth and his companion as in the stele-like scenes of series 3; no. 15, where a woman (perhaps a Nike) bends well forward, holding out her canistron in both hands; and no. 16, where the woman brings the body of a dead child.

The gestures and the objects brought to the grave follow the tradition of earlier classes. The woman raising her hands to tear her hair in grief (nos. 3, 13) is typical in Class IX; the extended right hand (no. 1) and the hand slightly raised from the side (nos. 10, 15) have often been noted, and the right hand raised nearly to the chin (no. 9) was found four times in series 3. Of the objects brought to the grave only two even deserve mention, the casket on nos. 2 and 6, and the purse (?) on no. 16. The smegmatotheke, either by itself or on the basket of offerings, is far more common than in other groups of lekythoi, except perhaps Class V. While in series 3 objects in the field were conspicuously absent, we find here a flying soul (nos. 1, 10), a sword in its scabbard hanging by the belt (no. 3, cf. no. 4 of series 3), a mirror (no. 7), a sakkos (no. 10, cf. Class V), a tree and a chair (no. 3). The connection of this series with series 3 is more evident in the garments and the treatment of the hair. The girded overfold of the chiton with curling edge (on a woman, no. 2; on a youth, no. 7) repeats a peculiarity of series 3. The sakkos covering the head (no. 2) and the veil over the back hair (no. 7) were noted in series 3, and the high loose knot projecting from a sphendone (no. 14) occurred in series 2. The high red pilos on a youth (nos. 10, 14) and the free cape over a woman's back (no. 3) are innovations here.

The provenance of these vases is for the most part unknown. One is said to have been found at Athens, one at Laurion, and one at Eretria, but the statement rests on the authority of the dealer from whom the vases were bought. If series 3 were to be considered as a group of vases made for the most part in Eretria, certain vases of the present class (*e.g.* no. 7) might have the same origin. The absence of originality combined with the purity of the drawing suggests, however, that in general these lekythoi came from Athenian potters.

Series 5. *Miscellaneous examples*

At this point are classified a few lekythoi which do not fit into the previous series, but which probably belong under Class XI. They are not closely related to each other in a consistent series, nor are the characteristics of Class XI as clearly defined as in the four series previously discussed.

1. **Boston, Mus. Fine Arts, 01.8147.** H. 0.285 m. **Plate XVII, 1.**

Palmettes in violet-gray with traces of alternate leaves in red; maeander in the same violet-gray, broken by dotted oblique crosses and not reversing. The scene is drawn in the same color with violet wash for details and light gray for one garment. Much faded.

At the left a mounted youth reins up his horse to attack a retreating Amazon. In his right hand he carries a spear horizontally; he wears a chiton girded, a short chlamys floating behind with fold-lines that now are white, and a petasos with traces of violet on the back of his head. The Amazon crouches to run away, and turns back, raising her spear above her head. On her left arm and away from the attacking youth she carries a shield, and a violet scabbard hangs on her right side; she wears a short girded chiton with violet wash stripe down the front, over a longer chiton, and the violet wash earpieces of her cap are clearly seen.

The violet-gray pencil-like lines of this vase resemble those on no. 15 of series 3, but the drawing is more free. The scene is most unusual on white lekythoi, but it is to be compared with that on another vase of this series (no. 8) on which the drawing and technique are decidedly different. Apparently, it is a scene transferred from the battle of Athenians and Amazons on red figured vases of the period; and it was so transferred to a grave vase as appropriate to the grave of a young Athenian who had died fighting for his country, perhaps with an enemy from the country of the Amazons. The valor of the dead youth is indicated, as on the Dexileos stele in Athens, by placing him on horseback above a retreating enemy.

Evidently the scene belongs with the stele scenes of series 3, even though the second figure is drawn from myth.

2. Munich, Private Collection. Athens. H. 0.194 m.

Shape less slender than usual; slip thin and shiny. No traces remain of shoulder ornament or maeander. The scene is drawn in rather coarse lines now brown; a color now violet is used for garment, taeniae, and acanthus.

The stele on two steps is decorated with four taeniae, and crowned by an anthemion flanked by violet acanthus leaves. At the left a youth stands nearly in profile, his head bowed and his right hand thrown back; he wears a violet himation; the short hair is drawn in separate curving strokes. At the right a youth in partial profile sits facing the stele, his head bowed and his hands clasping the knees which are drawn well up toward his chin; he wears a violet mantle.

3. Munich, 209c (19714). H. 0.283 m.

Palmettes and simple maeander in dull greenish black. The scene is drawn in medium lines of dull pink, the hair in a few strokes of the same with a thin greenish wash added. Deeper red is used for bands about stele, and on garment. Drawing hasty and surface damaged.

The slender stele on two steps has two narrow red bands at the top and is crowned by six small acanthus leaves with a small ornament in the centre, which break the maeander. At the left stands a man nearly in profile, wearing a red himation which leaves the right side uncovered. At the right a woman stands *en face*, holding up an alabastron toward the stele in the right hand, and carrying a flat basket before her on the left arm. She wears a sleeve chiton, now without color.

4. Athens, Nat. Mus. 1810. Corinth.

Palmettes and simple maeander in dull green. The scene is drawn in rose, with red for a garment. Foot missing.

The slender stele is crowned with moulding and spreading acanthus leaves. At the left a bearded man in dark red mantle supports himself on a staff. At the right is the upper part of a youth wearing a Corinthian helmet pushed back, and a chlamys; he carries a shield on his left arm and holds a spear erect in his right hand.

5. Athens, Nat. Mus. 1898, Cv. 1759. Cerameicus. H. 0.30 m.

Palmettes in dull green with alternate leaves red; the complicated unbroken maeander is also in dull green. The scene is drawn in dark gray, with a brown wash over a few strokes of outline color for the hair; violet wash is used for details, blue and thick yellow for garments.

The heavy stele is crowned with anthemion and decorated with violet taeniae. At the left a woman stands holding out a flat basket; on the upper part of her garment are traces of blue. At the right a young man holds up a small bird (?) in his right hand. His mantle is yellow.

These four vases are unimportant examples which show certain characteristics of Class XI. No. 2 is a diminutive vase with two figures at the grave; the acanthus leaves are attached to the anthemion

of the stele in the manner of Class XI. On no. 3 the stele is crowned simply by small acanthus leaves, as sometimes in series 3 and 4, and we have the man with the woman bringing offerings, as in series 4; the hasty but graceful drawing is related to that of Class XI rather than to that of later classes. The scene on no. 4 is probably the "stele scene" discussed under series 3, the dead young warrior represented with his father as when he set out for the war; though the vase was found in Corinth, the clay and the technique seem to be the same as on vases found in Athens. The stele with heavy scrolls on no. 5, and the colors used, find analogies in Class XI, though this vase also is not typical of any of the clearly marked classes of white lekythoi.

6. Boston, Mus. Fine Arts, 03.801. H. 0.245 m. **Plate XVII, 2.**

Palmettes in dull dark red with traces of alternate leaves in black; maeander also in red, broken by dotted oblique crosses, not reversing. The scene is drawn in fine even lines now brown. Violet wash is used for garment borders and taenia, and red for taeniae.

At the left a woman with bowed head stands *en face*, on her left arm a flat basket of fruit and taeniae, and her right hand extended from the elbow, palm up; she wears a sleeveless chiton with overfold, colorless except for the border of violet wash on the bottom of overfold and of skirt; her hair is held up by a wide violet sphendone knotted over her forehead. At the right a woman seated in a chair facing the left leans forward, and holds out on her right hand a small winged figure (Eros) with its arms extended and one wing raised; her left arm is over the back of her chair. Traces of the chiton remain, and over her knees is a mantle with violet wash border; her hair is held in a low knot by a violet taenia. Above her in the field a dark red taenia is draped, and behind her hangs a sakkos.

While the drawing of this vase is careless and heavy, the scene finds analogies in Class XI rather than in earlier or later classes. The scene consists of a mourner bringing offerings, and of a woman seated in a comfortable attitude with an Eros on her extended hand. Evidently the latter is the dead person whose character is marked by the attendant Eros. This definition of the scene and the combination of mourner and the dead person represented as in her lifetime continue the tradition of series 3 and 4, a tradition which exercised little influence outside the present class.

7. Munich, Inv. 2263. H. 0.248 m.

Egg pattern and palmettes in thin black with alternate leaves red; the maeander, also in black, is broken by dotted oblique crosses, but does not reverse. The scene is drawn in fine firm lines now brown; the hair is now dull pink; two shades of red are used for garments and details.

The slender stele on two steps is decorated with a taenia, and crowned by egg moulding and anthemion. At the left a youth stands nearly *en face*, with head bowed, his right hand on his hip and his left hand holding two spears erect; he wears a close-fitting chiton which reaches to the knees, with a dull red belt and red border at the bottom; on his feet are bright red shoes, and about his head is a white taenia. On a block at the right, facing the stele, a woman sits, supporting herself with her left arm and with her right hand holding erect a large decorated lekythos on her knee; she wears a sleeve chiton and an himation, bright red with dark red line near the edge; her head is bowed, and her hair is held up by a taenia reserved in white.

In contrast with no. 6 the scene here is drawn with great precision and some delicacy. The stele is approximately of the type found in Class X, but the paint used for the outlines is not that of Class X, nor is the scene conceived as in Class X. The youth with spears at the left recalls figures on red figured vases, not on white lekythoi, common as is the youth with spears in series 4. Nor does the seated woman with a lekythos on her knee, perhaps a mourner at the grave, closely follow any lekythos type. I am inclined to regard the vase as an experiment made by a painter accustomed to work in the red figured technique.

8. London, Brit. Mus. 97. 3–7. 4. H. to shoulder 0.21 m. *Jahr. Arch. Inst.* 1898, A. A., S. 237.

Neck and mouth restored; shoulder now blank and maeander missing. The body is slender and swells below the shoulder. The scene is drawn in fine lines of brown, while the horse is solid reddish brown; violet wash is used for details.

An ephebos on horseback riding toward the right over stony ground, reins up his horse; his head is bent forward and in his lowered right hand he carries a spear horizontally; he wears a short girded chiton and petasos bent up in front. At the right a second youth crouches to receive the attack; he carries a large shield drawn in perspective and wears a pilos.

No. 8 also is a vase which shows few relations with any of the defined classes of white lekythoi, and perhaps it may be another experiment like no. 7. The precise, somewhat awkward, drawing and the use of solid color for the horse would point in this direction. Nor are the chiton and petasos of the rider treated as on other lekythoi. The idea of the scene, however, is almost exactly paralleled on no. 1 of this series.

Series 5. *Conclusion*

The eight vases in this series do not belong together, except as they represent various examples of work related to that found in Class XI. The ornament shows but one variation from the usual type, namely, no. 6, on which the palmettes are drawn in dark red with

alternate leaves added in black. The scene is drawn in gray outlines (nos. 1, 5) or pink (nos. 3, 4), or in a brownish red; on the first five the lines of the outline are rather coarse and in one or two cases the drawing is decidedly good but hasty (nos. 1, 3); on the last three the drawing is in decidedly fine lines of brown, hasty on no. 6, overcareful on nos. 7 and 8. On no. 5 blue and yellow are used for garments, and on no. 2 the only solid color is a thick dark violet; the usual violet wash occurs on nos. 1, 6, 8, and in several cases red is used for garments or details. The use of a special wash for the hair, noted rarely in each class thus far discussed, occurs on nos. 3, 5, 7. In technique nos. 7 and 8 are interesting in that they seem to be carefully drawn experiments by painters not accustomed to work in this technique.

As for the scene itself, nos. 1, 4, and 8 show the scene like that on grave monuments, frequently noted in series 3; here the scene on nos. 1 and 8 is of special interest because it departs so far from lekythos tradition and repeats a scene found on an extant stele, the Dexileos stele at Athens. On nos. 3, 5, and 7 occur the figures of a woman bringing offerings and apparently of the dead person, as in series 4; certainly there can be little question of this interpretation in the case of no. 6. These vases, however, call for individual discussion rather than for discussion as a series.

Conclusion of Class XI

The present class includes lekythoi which show marked variations in the different series, yet they all come from about the same epoch and they are connected by the fact that they all show experiments in treating the stele, mainly experiments in the use of acanthus leaves to decorate the stele. The differences which have been discussed are both differences in technique, as though makers of lekythoi included in Classes IX and X, as well as other groups of lekythos manufacturers, had experimented with the use of the acanthus leaf, and also differences in the conception of the scene itself. The slip is ordinarily of a chalky consistency and quite smooth, as in Class X. For the ornament several colors afford a choice to the decorator; while the palmettes rarely vary from the stereotyped form, the maeander may be simple, or broken by dotted oblique crosses or even by the earlier checker-board pattern. As for the scene itself, rose or brown-red is ordinarily used for the outlines, but different shades of black or gray are not uncommon. What now appears as a violet wash is so

generally used for garment borders and accessories that it may be regarded as a characteristic of the series. Two shades of red also are often found. The occasional use of a larger palette, including yellow, blue, green, etc., may be regarded as another line of experiment for painters who did not follow closely the traditions which had come down to them.

In Class IX the stele was usually a simple block or pillar on steps; in Class X it was a more slender shaft crowned by small scrolls and a palmette, or by a small acroterion, and standing on two or three steps; here in Class XI we find the usual steps or, again, a high block, occasionally with concave sides; the very slender shaft is often decorated by a band of ornament at the top; the anthemion may be a more elaborate form of that used in Class X, and acanthus leaves either are added to the anthemion, or replace it entirely, or are attached to the shaft at its base or at several points successively. Taeniae are frequently attached to the shaft, but not in such numbers as in Class IX. This attention to the stele is significant mainly as it indicates an effort to break away from earlier traditions.

For the scene the painters of these vases have tried all the subjects previously used on grave lekythoi and one or two new ones, and in each subject some new element is introduced. In the *prothesis* scene and in the *depositio* scene we find the figure of a youth who is lamenting; the Charon scene is varied by the presence of a child or of a seated figure, while in several instances offerings are presented at a stele, along with Charon in his boat; the scene representing women at home is so treated as to be adapted to a grave vase, and, again, in the scene at the stele two or three figures are treated as if they were in their home. This last point is the most striking, for such groups can only be understood to represent the dead person with a companion or with other members of his family, as if the relations with persons still living continued the same after his death as when he was alive. This is the type of scene which constantly appears on Athenian grave reliefs, especially in the fourth century B.C. Though it is impossible to believe that these lekythoi furnished the scene to the later grave reliefs, we may believe that they helped to visualize the Athenian thought of the dead attached to their living friends, in a way that made this scene more natural for the sculptors who carved the grave reliefs. A second striking feature of these lekythoi, not unconnected with the point just mentioned, is the definiteness with which occasionally the scene is adapted to a particular person. We may regard this feature as part of the effort of

the lekythos painter to raise his work from that of the artisan making vases for the market to that of an artist-artisan who fills orders for particular individuals. It is a peculiarity of the present class, however, that along with the originality and the effort in series 2 and 3 to make important vases for special occasions, we have in series 4 and 5 many smaller vases on which originality is confined to variation in the stele, while the figures beside the stele simply repeat traditional types, along with a few vases in the spirit of series 2 and 3.

The drawing on these vases is rarely overcareful and never done with great detail. The sure simplicity of Class V, and a more subtle but equally sure simplicity, has been noted on various examples; sometimes the drawing is hasty, sometimes more careful than strong; in general, there is a tendency to greater freedom than in any of the classes thus far discussed. While Class XIV contains many more showy examples, the finer vases of the present class can only be paralleled in Classes V and VI. The date of the class is probably coincident with the later examples of Classes IX and X, viz. in the third quarter of the fifth century B.C. Whether some of these vases were made in Eretria is an open question. In series 3 most of the examples of known provenance came from Eretria and some peculiarities would be explained if they were manufactured there, but I have not been able to discover any clear tests to differentiate an Eretrian ware from what was made in Athens.

CLASS XII: LEKYTHOI WITH SCENES ORDINARILY IN RED OUTLINE; THE OUTLINE OF THE STELE ORNAMENT REËNFORCED

THE present class consists of a small series of lekythoi which show relations with Classes X and XI on the one hand, and Class XIII on the other hand. The one common characteristic, which may seem a casual one, is the use of a thick line of color to reënforce the edges of the palmette or acanthus ornament; but while this characteristic might easily be accidental, it so happens that it does bring together vases which for the most part form a distinct class with many points in common. For convenience the examples with stelae of the type found in Class X are discussed first, then the examples with anthemion consisting of high scrolls and palmette, and finally three with acanthus ornament on the stele. In this class, however, the different types of stele are apparently traditional material for the painter, and no line separates the three series.

1. **Berlin, Furtw. 2451.** Athens. H. 0.468 m. **Plate XXI, 2.** Benndorf, *Griech. Sic. Vas.*, Taf. xxvi.

The palmettes are in dark red-brown with alternate leaves in dull black; the maeander in red is broken by dotted oblique crosses and reverses. Slip grayish (injured by fire?). The scene is drawn in fine lines of dull greenish black, shading in places toward violet; the curly hair is drawn in close fine strokes of the same color. Dark red is used for garments and details, and dull black for taeniae. The outlines of the figures were drawn in outline color before the garments were added.

The slender stele is crowned with mouldings and anthemion, the centre picked out with red, and the outer edge of the palmette reënforced; on the shaft are three taeniae, one dark red. Before the stele is a square stone block, beneath which curving lines perhaps denote the low tumulus; on the block sits a young woman in profile toward the right, grasping her left knee with both hands, and looking up. She wears a girded Doric chiton, now without color, and over the back of her head is drawn a veil. At the left a young woman in partial profile approaches, steadying with her right hand a flat basket with sprays and taeniae on her left arm; she wears a Doric chiton with overfold, decorated with red stripes; her hair is in a low flat knot. At the right a youth, nearly *en face*, leans forward, supporting himself by the two erect spears in his right hand, and looks down at the seated woman. He wears a red chlamys and a petasos, beneath which his hair falls to the neck in black curls.

2. **Dresden, Albert. 366, Z.V. 1410.** H. about 0.42 m. *Jahr. Arch. Inst.* 1898, A. A., S. 137, no. 30.

Palmettes in dull black with alternate leaves in light red; the maeander in dull reddish black is interrupted by anthemion, and reverses between dotted oblique crosses.

The scene is in fine even lines of dull reddish black ; two shades of thick red are used for garments, taeniae, etc., and one garment has added black fold-lines on a light red ground.

The slender stele on three steps is decorated with taeniae and surmounted by egg moulding and high anthemion ; thick red color is used to reënforce border and center of palmette, central points of egg moulding and lines of moulding at the base of the shaft. On either side of the stele a ψυχή flies in the field, with one arm touching its head ; at the left its wings are down, at the right its wings are extended. At the left a youth stands nearly *en face*, his right hand holding a spear erect ; the head has disappeared. He wears a chlamys in light red with black fold-lines, and a petasos hangs on the shoulder. At the right a woman stands nearly *en face* with right leg relieved, her right hand steadying the flat basket on her left arm. She wears a sleeve chiton, with light red stripes, and a dark red himation is raised to cover the back of her head. The hair is carefully drawn in circular strokes, making a row of curls above her forehead.

2a. Athens, Nat. Mus. 1893, Cv. 1767. Cerameicus. H. 0.40 m.

Palmettes and maeander, as well as the scene, are in brown-red ; maeander broken by oblique cross and reversing. Dark red and violet wash border are used for garments.

The slender stele is crowned with an elaborate palmette, the outline apparently reënforced with violet wash ; it is decorated with taeniae and wreaths. At the left a bearded man in a red himation stands with head bowed, holding out a small bird in his hand. A young woman (?) seated on the steps of the stele, extends her right hand to take the bird ; no chiton remains, but over her knees is a mantle with violet wash border, and she wears sandals. At the right approaches a youth, nearly effaced.

While these vases have various points of connection with Class X, 2, the careful delicacy of the drawing, the large size, the color of the outline, as well as the type of palmette, distinguish them from the series there discussed. The detailed treatment of the eyes on no. 1 and the delicate hands are specially noteworthy. Here, again, the seated figure is drawn with more freedom, if not more originality, though the typical standing figures are very gracefully handled. Doubtless the seated figure represents the dead person, and perhaps the standing youth should be regarded as the husband or brother of the deceased woman, represented with the dead as on marble stelae, while the figure at the right is the usual woman bringing offerings. The reversal of the usual colors in the ornament is perhaps part of the painter's effort to produce a lekythos somewhat different from, as well as finer than the usual type. No. 2 is another large vase drawn in black outline with unusual care and delicacy, though the figures, in harmony with another type of composition, stand more stiffly beside the stele. The red fold-lines for a garment, the attention to the curls of the hair, the ornament at the top of the stele, and the large simple scrolls of the anthemion, are other points of resemblance between the two vases. The scene on no. 2a also is drawn with sim-

plicity and delicacy. The bird in the man's hand is hardly an offering at the grave, but rather the scene represents persons in the home as during the lifetime of the dead woman, now seated before her grave monument.

3. Mannheim, Case 178. H. cir. 0.25 m.

On the shoulder the position of the outer palmettes is reversed; they are in dull black with many black and red leaves; the maeander in the same color is reduced to a few zigzag lines. The scene is drawn in fine lines of dull violet-red; violet wash is used for garment border and some details, bright red for taeniae and details, and thick dark red for a garment. The hair is drawn with a few strokes of the outline color, and filled in with a thin wash of greenish gray. A preliminary sketch shows white through the garment of the right-hand figure.

The slender stele on two steps is decorated with bright red taeniae and crowned with anthemion; at the top of the shaft is a violet band and the centre of the palmette is violet, while the bottom and ends of the palmette leaves are reënforced in bright red. At the left approaches a young woman in partial profile, with head bowed, on her left arm a flat basket with red taeniae, in her right hand raised away from the stele an alabastron; the only garment that remains is a chitonion reaching to the knees, with violet wash border below and violet border with pattern in outline at the top; the hair is in short curls. At the right a woman stands *en face*, her right hand slightly raised, palm in, her left hand extended from the elbow, palm up; she wears a sleeve chiton and dark red himation; her hair is in a loose knot at the back of her head. Behind her hangs a wreath in the field, and before her by the steps of the stele a heron (?) stands erect.

4. Brussels, Mus. Cinq. R 394. H. 0.25 m.

The palmettes and maeander are no longer visible. The scene is drawn in lines now dull brown; dark red, and (bright red, now) gray are used for a garment.

The slender stele on three steps is crowned with scrolls and palmette, of which the centre and the outline are reënforced. At the left a seated youth looks down at the small swan or heron in his extended right hand; a garment now almost colorless leaves his right shoulder free. At the right stands a woman *en face*; she wears a sleeveless chiton with red girdle, now reddish gray above and dark claret red below.

5. Earl of Elgin Collection. H. 0.273 m. Burlington Fine Arts Club Exhibition, 1903–1904; *Cat.*, pl. xciii, H 40.

Palmettes and maeander careless. On the left is a high ovoid tumulus covered with taeniae. In the centre stands a stele crowned with anthemion; the outline of the palmette and the centre of the palmette are reënforced with thick red. At the right a woman stands *en face*, her right hand raised to her forehead; on her left arm is a flat basket of wreaths and taeniae. Her garment has disappeared. In the field at the right hangs a cord (once a wreath).

6. Athens, Private Collection. Attica. H. 0.274 m.

The unbroken maeander and the palmettes are in dull violet-red, the palmettes with alternate leaves in bright red. The scene is drawn in dull violet-gray; bright red is used

for details of anthemion, brown-red for a garment, and blue (?) for another garment. Preliminary sketch with dull point in the soft slip.

The very slender stele is crowned with anthemion, in which the centre and edges of the palmettes are reënforced with bright red. At the left stands a youth closely draped to the neck in a brownish red mantle. At the right a youth (?) stands holding out toward the stele his right hand, palm up; he wears an himation now bluish, and his hair falls in curls to his shoulders.

These four smaller vases, like nos. 1–2, show some resemblance to Class X, 2, in the drawing and the scene, though the paint used for the outlines and the decoration of the anthemion indicate at least that they came from a different atelier. No. 3 is drawn with considerable care for so small a vase; moreover, the heron beside the stele, the decorated short chiton of the woman at the left, and the gestures of both figures are unusual. No. 4 is very carelessly drawn, but the little long-necked bird in the hands of the seated youth lends it some interest. The presence of both tumulus and stele on no. 5 has been noted occasionally in other scenes (*e.g.* X, 1, nos. 10 and 12; no. 13, *infra*); but the figure of a woman carrying a basket of offerings in one hand and raising her other hand to tear her hair in mourning is unique. The palette used on no. 6 is unusual, and the preliminary sketch on nos. 3 and 6 suggests a care not often exercised on such small lekythoi.

7. Karlsruhe, Winn. 234. Athens. H. to shoulder 0.25 m. **Plate XXI, 1.**

Neck and shoulder gone. Simple maeander in dull greenish gray. The scene is drawn in fine lines of violet-red; bright red is used for taeniae and details, green for details, violet wash for garment border, and thin yellow with red-brown stripes for a garment; the hair is in curls of a reddish brown color, over a few strokes of outline color. Drawing vigorous.

The stele on two steps is decorated with taeniae and crowned with anthemion, in which the palmette leaves are reënforced near the base and at the edge with bright red. At the left a woman places her left foot on a low mound, and rests her left arm on her knee as she bends well forward, pouring from a large hydria held in both hands. She wears a sleeve chiton, girded, with red-brown stripes on a yellow ground, and over it a sort of white overfold, or cape, with dark border; her hair falls in long curls over her shoulders, and forms a background for her face. Above her is draped a bright red taenia. At the right a woman approaches *en face*, carrying on her left arm away from the stele a flat basket with twigs and taeniae, and holding down before the stele a phiale as if she had just poured a libation. She wears a chiton with overfold, girded, and decorated with bright red fold-lines and violet wash edge; her curly hair is gathered in a round knot on top of her head.

This vase closely resembles in technique several of the vases

which follow, and it has the same type of stele with bright red taeniae, and the taenia draped in the field. The scene, however, is unique, and the drawing is in finer lines and more careful. The woman at the left brings in her hydria a bath for the dead person and pours it out at the grave, while her companion has just poured out a libation from her phiale. The red stripes of one garment are frequently found in this class, but the yellow garment with brown stripes is most unusual; and while in this class the curls of the hair are usually indicated with care, the long loose curls of the woman at the left which fall so as to throw out the face in silhouette, and the high round knot of her companion's hair are striking deviations from the usual types. Perhaps we may assume that the painter was attempting to reproduce figures from some monumental painting, which he adapted to this scene at the grave with all the colors at his disposal. In that case the awkward drawing of the right hand of the woman at the left is less surprising.

8. London, Brit. Mus. D 81. Athens. H. 0.31 m.

The palmettes are in coarse lines of dull black with alternate red leaves and red centre; the maeander is also in black, shading toward violet. The scene is drawn in strong red, the hair in a red wash over a few strokes of the outline color; thinner red is also used for a garment and taenia, dark red for another garment, blue for taeniae, and green-black for details.

The stele on one step is ornamented with red and blue taeniae and crowned by an anthemion with edges reënforced in red (?). Behind it a red and a blue taenia are draped in the field. At the left stands a youth in profile, his head bowed, wrapped to the neck in a dark red mantle. At the right is a woman in profile, her head bowed, with left foot on the step of the stele; in both hands she holds out a flat basket or box; she wears a sleeveless chiton in thin red with dark red stripes, and an overfold in white with red stripes.

9. Berlin, Furtw. 2465. Athens? H. 0.252 m.

No ornament remains on the shoulder; the simple maeander is in faded black. The scene is drawn in rather coarse lines of dull red; dark red is used for garments and details, blue for taeniae, and thin yellow for centre of palmette; the hair is in small even curls of the outline color.

The stele on one step is crowned with egg moulding and anthemion; on the centre of the palmette is a yellowish wash, near the base of the leaves is a red line, and the edge is reënforced with thick red. At the left a woman in profile approaches, with bowed head, holding out in both hands a flat basket of red and blue taeniae; she wears a sleeveless chiton with perpendicular red stripes and her curly hair is in a loose low knot. Two large taeniae are draped in the field behind her. At the right a youth stands in three-quarter view, extending his right hand as if to take something from the basket of his companion; he is draped in a large red mantle, and his hair falls in curls to his neck.

10. Paris, Louvre, MNB 614, Lec. 103. H. 0.30 m. Pottier, *Lec. blancs att.*, p. 148, no. 65.

The palmettes are in dull black with alternate leaves red; the maeander, also in black, is broken by dotted oblique crosses and reverses. The scene is drawn in red; bright red is used for taeniae and details; the hair is drawn with a few strokes of outline color, and a thin red wash is added. Blue is used for a taenia.

The stele on two steps is decorated with bright red taeniae and crowned with anthemion, in which the base and ends of the palmette leaves are reënforced in red; behind it is draped a thick red taenia. At the left a woman turns away from the stele and looks back, holding out a black taenia in both hands; her garments have disappeared; the hair is in a low round knot. At the right a second woman stands *en face*, carrying a flat basket with red taeniae on her left arm away from the stele, and steadying it with her right hand; she wears a sleeveless chiton and long overfold with perpendicular bright red stripes; her curly hair is gathered in a small loose knot at the base of her head.

The same type of stele recurs on these three vases, the same taeniae draped in the field, and the same red stripes for a garment; the scene, also, is drawn in full red, and the curls of the hair are carefully indicated. The use of blue for a taenia draped in the field is rarely found (see Class XIII) outside these three examples. In each scene one figure is the woman with basket of offerings; the second figure also is of a usual type, except on no. 10, where the painter reverts to a type of Class IV, viz. a woman with taenia in both hands who turns away from the stele and looks back. These are typical examples of a class with drawing not unlike that in Class X and the stele of Class X, along with a use of color more like that in Class XIII.

11. Paris, Louvre, MNB 620, Lec. 110. H. 0.42 m. Pottier, *Lec. blancs att.*, p. 150, no. 72.

Palmettes with alternate leaves red, and maeander in dull black, the maeander broken by anthemion and dotted oblique crosses and reversing. The scene is drawn in fairly bright red; another red is used for taeniae and garment folds, and violet for a taenia.

In front of an ovoid tumulus the slender stele on one step is crowned with horizontal scrolls, perpendicular scrolls with small horizontal anthemion at each side, and palmette; The base and ends of the palmette leaves are reënforced in thick red; on the tumulus and about the stele are red taeniae, and a violet taenia is draped in the field behind it. At the left a woman stands in profile, carrying a violet taenia in her lowered left hand and holding out in her right hand a large smegmatotheke; she wears a sleeveless chiton with red stripes. At the right stands a second woman *en face*, an alabastron held by a cord in her lowered right hand, and on her left arm a basket with wreath and red taeniae; she wears a red garment with dark red folds.

12. Paris, Louvre, MNB 617, Lec. 105. H. 0.33 m. **Plate XX, 1.** Pottier, *Léc. blancs att.*, p. 149, no. 67.

The palmettes are in dull black with alternate red leaves and red centre; the maeander, also in black, is broken by dotted oblique crosses and reverses. The scene is drawn in rather fine lines of full red; bright red is used for garment and details, and dull green black for details.

The broad stele on three steps is crowned with elaborate high scrolls including a palmette reserved in white, above which is a rather small palmette with red spot in the centre and thick red line at outer edge of the leaves. At the left a youth, seated on a low block, bends forward, holding out in both hands a wreath of green leaves; about his knees is drawn a red mantle. At the right stands a woman nearly *en face*, her right hip thrown out awkwardly; in her right hand she holds out a smegmatotheke toward the stele, and on her left arm she carries a flat basket of fruits and taeniae away from the stele; she wears a sleeveless chiton with a red stripe down the left side, at the girdle, and along the skirt; her hair is in a high loose knot. In the field above at the right are draped two taeniae, at the left another taenia beside a purse.

13. Berlin, Inv. 3170. Athens. H. 0.29 m. **Plate XIX, 1.**

Shape rather full and shoulder flat, as in Class IX. Palmettes and maeander in dark red, the maeander broken by dotted oblique crosses and one "checker-board" square. The scene is in fine lines of red-brown, varying to dull light red; one garment is blue gray, another has a border of yellowish wash.

The stele on two steps is surmounted by egg moulding and high anthemion with large scrolls, the edge of the palmette reënforced. At the left and partly in front of the base is a low tumulus on which a woman sits facing the right, her head bowed; in her left hand she holds up a smegmatotheke; she wears a sleeveless chiton with folds in the outline color, over her knees is a blue-gray himation, and a sakkos covers all but a few locks of her hair. At the extreme left stands a woman in profile, her head bowed, steadying with her right hand a flat basket with fruit and taeniae on her left arm; she wears a sleeve chiton and an himation with border now dull yellow; her hair is in a small flat knot at the back of the head. The figure of a woman standing *en face* at the right is nearly effaced.

14. New York, Metrop. Mus. GR 618. H. 0.248 m. **Plate XVIII, 2.**

Palmettes in thin black; maeander also in black, broken by dotted oblique crosses and not reversing. The scene is drawn in even lines of dark violet; violet wash is used for garment borders and details, black for a taenia and details.

The slender stele on three unequal steps is crowned by a high anthemion with edge now black, and with details in violet, to which are attached rudimentary acanthus leaves; behind it on the second step rises a high ovoid tumulus, and both stele and tumulus are decorated with black and violet taeniae. At the left a young woman (?) in profile, with head bowed, approaches and holds out both hands, a lyre in her lowered left hand; no chiton remains; the himation has black fold-lines and violet border. At the right an ephebos stands nearly *en face*, his relaxed right hand raised slightly from his side, and

holding two spears erect in his lowered left hand. He wears a long chlamys with violet edge, a petasos on his shoulders, and shoes laced with black thongs.

The high anthemion of the stele with extra scrolls has been noted under Class XI (2, no. 7, New York, GR 619; 3, no. 8, Louvre, MNB 804), and the form of anthemion on no. 14, as well as the colors used on this vase, suggest that perhaps it should have been discussed under that class, in spite of the reënforced violet-black edge of the palmettes. The tumulus occurred with the stele on XI, 3, no. 8, and the type of scene — youth with lyre and youth with spears, as in life — recalls the scenes on sculptured grave stelae so often reproduced in Class XI, 3. Perhaps the heads on no. 14 have been repainted. Numbers 11, 12, 13 are drawn in the red lines characteristic of the present class. No. 12 is peculiar for the reserved white palmette in the lower part of the anthemion and for the red block under the anthemion. In addition to the draped taeniae of nos. 8–10, a red purse hangs in the field; the broad red stripe on the woman's chiton is another peculiarity of the present class. The seated youth with the wreath may be regarded as the dead person to whom the woman is bringing offerings. Except for the exaggerated position of the woman's right hip, the vase is drawn with sure and delicate touch. The high knot of the woman's hair is like that on no. 7. The stele on no. 13 is similar in design to that on no. 12, but here a graceful figure sits before the stele, while women with offerings stand at either side. The colors used for garments and the checker-board square in the maeander are unusual, but the fine drawing resembles that on no. 12. Number 11 is drawn with greater care and less grace; the red outlines, the draped taenia behind the stele, and the striped garments are characteristic of the present class.

15. **Paris, Louvre, MNB 618, Lec. 106.** H. 0.32 m. Pottier, *Léc. blancs att.*, p. 149, no. 70. Rayet-Collignon, *La céram. grecque*, pl. xi.

The palmettes are in dull black with alternate red leaves and red centres; the maeander, also in black, is broken by the stele and by dotted oblique crosses, and reverses. The scene is drawn in fairly fine lines of full red; a thicker red is used for taeniae, garment border, and details; bright red with black fold-lines is used for a garment, and blue for one taenia. The hair of the youth is drawn with a few curved strokes of the outline color, covered with a thinner red wash.

The stele on three steps is decorated with taeniae, the lowest one blue, and crowned with egg moulding, upright scrolls flanked by spreading acanthus leaves, and a palmette of which the base and ends of the leaves are reënforced with a thick red. In the field above are festooned three taeniae and at the right hangs a wreath. At the left a woman stands in

partial profile, with bowed head, her right hand at her waist and in her lowered left hand a deep basket of fruit; her sleeveless chiton has a wide border of red down the right side and along the bottom both of overfold and skirt; her hair is held up in a small loose knot by a sphendone. At the right a youth stands in profile, wrapped to the neck in an himation, bright red with black fold-lines.

To the anthemion with high scrolls acanthus leaves are here added, but the full red of the outlines, the draped taeniae in the field, and the wide red band on the woman's chiton are found here, as, *e.g.*, on no. 12. The graceful drawing, as well as the exaggerated left hip of the woman, also recalls that vase. The deep basket of fruit is rarely found as an offering at the grave. By the analogy of similar figures in Class IV the youth draped to the neck may be regarded as the dead person visible at the grave.

16. Berlin, Inv. 3369. Vari. H. 0.30 m. **Plate XX, 2.**

Palmettes and simple maeander in dull violet-brown, the palmettes with alternate leaves in bright red. The scene is drawn in even lines of dull violet-red; violet wash is used for garment border and details, bright red for taenia ends, and green for centre of palmettes. The hair is in small even curls of the outline color.

The slender stele is decorated with bright red taeniae and crowned with violet wash egg moulding and anthemion; at the base and halfway up the shaft are acanthus leaves with violet wash edges; the palmette has a green centre, then a series of red dots, and the ends of the leaves are reënforced in bright red. At the left a woman in profile places her left foot on a low, irregular tumulus and bends well forward, holding out a large flat basket with green wreaths and red taeniae; she wears a sleeve chiton with perpendicular bright red stripes, and an overgarment with violet wash border. Above her basket in the field hangs the string of a wreath. At the right a woman stands in three-quarter view, her right hand on her breast, her left hand raised behind and touching her head; she wears a chiton with bright red perpendicular stripes and lower border, and an overgarment without color except for the wide border of violet wash. The hair of both women is gathered in a loose mass behind, not in a definite knot.

17. Berlin, Furtw. 2457. Salamis. H. 0.295 m. **Plate XIX, 2.**

The palmettes and simple maeander are in thin black, the palmettes with alternate leaves in dark red. The scene is drawn in rather coarse lines of thin black, shading toward violet; the same color is used for the small even curls of the hair and for details; dark red is used for garments and details.

The slender stele on two steps is decorated with red taeniae at intervals, and crowned with egg moulding and anthemion, in which the centre and edges of the palmettes are reënforced with dark red; halfway up the shaft is an egg moulding and a row of acanthus leaves, the edges of which are reënforced with red. At the left stands a woman in profile, holding out in both hands a dark red mantle rolled in a ball; she wears a chiton with perpendicular stripes of the outline color. At the right a woman stands in partial profile, carrying on her left arm a flat basket with red taeniae, and slightly raising her right hand (palm in) toward the stele; she wears a short sleeve chiton with

perpendicular red stripes, and an himation in outline. The hair of both women is drawn in curls, gathered in a loose mass or knot behind.

On these two lekythoi acanthus leaves are present on the shaft, as occasionally in Class XI. The reënforced edges of palmettes and acanthus leaves, the stripes of the garments, and the treatment of the hair are characteristic of Class XII, though the use of black and violet is not usual in this class. The drawing is fine in places, *e.g.* the head of the woman at the right on no. 16, but in general it is rather clumsy. On no. 16 the attitude of the woman with her foot on a tumulus and her companion's gesture of lamentation are unusual in this class; and the presentation of a rolled-up mantle at the stele on no. 17 is an interesting recurrence of a type found occasionally in earlier classes.

18. Paris, Louvre, MNB 615. Plate XXII, 1. Pottier, *Léc. blancs att.*, p. 150, no. 73.

The shoulder ornament is in dull black, with elongated palmettes having a centre spot and alternate leaves in red; simple maeander in dull black. The scene is drawn in red; darker red with black lines is used for a garment and for taeniae, blue for a taenia, violet wash for a garment border and taeniae. Instead of any other preliminary sketch, the whole figure was drawn in outline before the garments were added.

On one step stands a high rather slender tumulus decorated with several red taeniae and two taeniae in violet wash; above it are festooned a red and a blue taenia. At the left a woman, with bowed head, stands in profile, her left hand on top of her head, her right hand extended, palm up; few traces of her garment remain. At the right a woman, with head bowed, stands nearly *en face*, her right hand arranging the taeniae on the tumulus (?), her left hand slightly raised; she wears a dark red sleeveless chiton with black fold-lines, a wide border in violet wash on its lower edge and on the lower edge of the overfold; the right hip is awkwardly thrown forward. The hair of both women is in loose curls gathered in a small knot behind, apparently drawn with the same brush as the outline.

Although there is no stele on this vase, so that it lacks the distinguishing mark of this class, viz. an anthemion with reënforced edges, the colors and style of drawing and the type of draped taenia lead me to include it here. In particular the pose of the right-hand figure, the treatment of the hair, and the type of profile find their analogies in this class.

19. Berlin, Furtw. 2458. Salamis. H. 0.295 m.

The palmettes and simple maeander are in dull gray, the palmettes with alternate leaves in a thick red. The scene is drawn in dull red; the same color is used for the small even curls of the hair; a darker thicker red is used for a garment, taeniae, and details.

The stele is apparently a short heavy column crowned with egg moulding and a

rich mass of acanthus leaves, the edges of which are reënforced with thick red. At the left a woman stands in profile, her head bowed, holding out in both hands a large flat basket with broad red taeniae. She wears a sleeveless chiton, ornamented with perpendicular red stripes and girded; her curly hair is in a low loose mass behind. At the right stands a youth in three-quarter view, carrying a cithara in his lowered right hand; his large himation covers the left hand. His head is slightly bowed, and his hair falls in curls to his neck.

20. Berlin, Inv. 3368. Vari. H. 0.29 m.

No ornament remains on the shoulder; there are traces of a simple maeander in dull black. The scene is drawn in rather fine lines of red, shading toward violet. Dark thicker red is used for a garment, bright red for a garment, taenia, and details.

The stele is apparently a short heavy column on two steps, decorated with red taeniae, and crowned with red band and a rich mass of acanthus leaves, the edges of which are reënforced with bright red. At the left stands a woman in profile, holding out in both hands a large flat basket with red taeniae; she wears a sleeveless chiton undergirded, with perpendicular red stripes. In the field before her head is a lamenting ψυχή with full wings. At the right stands a youth in partial profile; he wears a bright red chiton, a short mantle drawn forward over both shoulders, and a bright red petasos; the hair falls in curls to the shoulder.

Occasionally in Class XI, as in Class XIV, the stele is broad, apparently a thick column, and crowned with acanthus leaves. Here, however, the acanthus leaves have the reënforced edge, the outlines are in red, red stripes ornament the garments, and the type of drawing is like that on other vases of Class XII.

Conclusion of Class XII

The lekythoi included in the present class are either over 0.40 m. in height, like the larger vases of Class XI, or 0.25–0.30 m. in height, like examples in Classes X, XI, and XIII. The shoulder ornament and maeander are quite generally in black with alternate leaves of the maeander in red; on no. 1 these colors are reversed, on nos. 6 and 16 a reddish violet is used instead of the black, and on no. 13 the only color used for the ornament is a dark red. The scene itself may be drawn in black (nos. 1, 2, 17), or gray (no. 6), or a violet-brown (nos. 3, 4, 14, 16); the characteristic color, however, is a full red, stronger and darker than is usually found in Class XIII. Violet wash, so commonly found for a garment border or details in Class XI, occurs here on nos. 3, 7, 11, 14, 16, 18. Black is often used for details, and one or two shades of red for garments and details; thin yellow is used for a garment on nos. 7 and 13, and a thin bluish gray on no. 13 (cf. 6). The characteristic use of color in the present class, however, is

found in the use of red stripes (nos. 1, 2, 7–11, 13, 16, 17, 19, 20) and black stripes (nos. 2, 14, 17, 18) on garments, or of a wide red stripe along the border of a chiton (nos. 12, 15, cf. 18), and further in the use of blue (nos. 8–10, 15, 18) as well as violet (no. 11) and red for the wide taeniae. While the hair is usually in the same color as the outlines, the use of a thin wash over a few strokes of outline color is more common than in Classes IX–XI (cf. nos. 3, 7, 10, 15). A preliminary sketch in the soft slip has been noted on nos. 3 and 6; more commonly, *e.g.* on nos. 1 and 18, the whole figure or most of the figure was drawn in outline color before the garments were added.

Scenes with stele of the type of Class X have been grouped as nos. 1–10 of this class. The use of bright red to reënforce the ends of the palmette leaves is the main difference from the stele found in Class X, but the ornament at the top of the shaft, the number of taeniae on the shaft, and the occasional touches of color in the centre of the palmette and toward the base of the leaves may also be noted. The character of the paint used for the outline of course definitely separates these lekythoi from those discussed under Class X. On nos. 11–14 the stele is broader for its height and is surmounted by a complex series of scrolls and less important palmette, as on two lekythoi of Class XI (2, no. 7, and 3, no. 8). The stele on no. 11 is very slender, and on both nos. 11 and 14 the scrolls are arranged to increase disproportionately the height of the anthemion; while on nos. 12 and 13 the broader stele is better adapted to this kind of anthemion. On these four vases, also, the taeniae on the shaft are emphasized and the ornament at the top of the shaft remains. A tumulus is represented at the outside of the scene on no. 15 as on Class XI, 3, no. 8; on nos. 11 and 14 it is behind the stele, and on no. 18 it takes the place of a stele. On nos. 16, 17 acanthus leaves are attached to the shaft of a stele with anthemion, and on nos. 19, 20 acanthus leaves take the place of an anthemion at the top of a broad stele or column.

Only on nos. 1, 2a, and 13 is a third figure present, a woman seated on a low tumulus in front of the stele. The woman bringing to the grave a flat basket of offerings from which hang broad taeniae is found on fourteen of these twenty lekythoi, and on six of the other seven a woman is present with some offering brought to the grave. The second figure may be the youth with spears (nos. 1, 2, 14), the youth draped to the neck in his mantle (nos. 6, 8, 15), a seated youth with bird or wreath in his hands (nos. 4, 12) or a standing youth of some other type (nos. 6, 9, 19, 20). On nos. 16 and 18 the second figure

is a woman raising her hands to tear her hair, and in the other scenes it is usually a woman bringing offerings. Except for no. 7 and one or two of the seated figures, these scenes repeat familiar types with little meaning and little interest; on nos. 1 and 2a alone is there a suggestion of the marble grave stelae scenes, as in Class XI. The scene on no. 7 is unique, a woman pouring from a hydria at the grave while her companion holds out a phiale, and may be regarded as a literal representation of worship at the grave. The seated figure on nos. 1, 2a, and 13, in spite of the toilet vase held by the latter, doubtless represents the dead person; the same interpretation may also be applied to the youth draped to the neck (nos. 6, 8, 15), and possibly to some other figures.

Of the objects brought to the grave, the hydria and phiale on no. 7 are rarely seen on lekythoi, and the "fruit basket" on no. 15 is hardly found elsewhere. The lyre (nos. 14, 19), the wreath (no. 12), the bird (nos. 2a, 4), the taenia (no. 10), and the vases (nos. 3, 11, 12, 13) are often found in other classes. A wreath hangs in the field on nos. 3, 5, 15, 16, and a purse on no. 12; a characteristic mark of these vases, however, is the broad taenia of red or blue or violet draped in the field (nos. 7–12, 15, 18). The flying soul on nos. 2, 20, and the heron (?) on the ground beside the stele (no. 3) find earlier analogies.

The one peculiarity of the garments is the free use of black or red stripes noted above, and the use of a broad border of red or violet along the entire edge of the chiton. The short sleeveless chiton with ornament at top and bottom occurs on no. 3, and on nos. 1, 2 the mantle or a veil is drawn over the back of the head. There is much variety in the treatment of the women's hair, but one point is common to almost all these scenes, viz. the care with which the curls of the hair on both men and women are indicated (note especially nos. 12, 16). The curly hair and the striped garments together lend a certain picturesque quality not generally found on lekythoi. In the matter of drawing, attention has been called to the standing figure with hip thrown out on nos. 12, 15, 18. The attitudes are more free than on earlier classes; along with this freedom, the drawing may be described as usually sure, but sometimes hasty. In general, it resembles that of Class X more than that of any other class.

It is a striking fact that only one of the vases classified here is in the National Museum at Athens, while the only vases for which a provenance is given are said to come from Athens or from Attica outside of Athens.

CLASS XIII: LATER SMALL LEKYTHOI WITH SCENE IN RED OUTLINE; STELE WITHOUT ANTHEMION

THE lekythoi of Class XIII are about 0.30 m. in height, and often slenderer than in the preceding classes. The slip is chalky, the ornament hastily drawn, and the scene also is often hastily drawn in shaded lines of rather dark red. The figures repeat a few well-marked types, some of which are peculiar to this class. After the Charon scenes, the vases are grouped according to the type of stele, the stele with pediment with or without an altar-like structure partially seen at one side, the stele crowned with plinth usually triple, the stele with acanthus leaves, and finally an ovoid stele or tumulus. No distinct lines exist to divide the present class into separate series.

1. **Athens, Nat. Mus. 1999, Cv. 1665 (Coll. 632d).** H. 0.32 m. *Bull. Corr. Hell.* I (1877), p. 40, pl. ii. Dumont Chaplain, I, pl. xxxiv, 2.

Neck restored; maeander in dull green. The scene is drawn in red; yellow is used for a garment.

At the left a young woman approaches, her relaxed left hand raised toward her forehead; she wears over her sleeve chiton a short yellow chitonion with red border, and a veil is over the back of her head. At the right Charon is seated in his boat, holding his pole on his left shoulder and extending his relaxed right hand toward the woman; beneath the boat are stones and in front and behind are reeds; he wears a high cap, and about his waist is a garment.

2. **Athens, Nat. Mus. 2000, Cv. 1664 (Coll. 632f).** H. of fragment, 0.17 m.

Only the body of the vase remains. The scene is drawn in red; dull green and red are used for garments and details.

At the left a young woman approaches, her relaxed left hand raised toward her chin, and carrying in her right hand a casket; her himation is dull green with reddish border. At the right Charon is seated in his boat, holding the pole erect in his raised right hand; he wears a red exomis and a high round cap. Before and behind the boat are reeds. In the field is draped a taenia.

3. **Paris, Louvre, MNB 622, Lec. 100.** H. 0.29 m. Pottier, *Léc. blancs att.*, p. 150, no. 75; cf. p. 35, no. 5.

The palmettes are in dull black with alternate red leaves; the maeander, also in dull black, is broken by dotted oblique crosses. The scene is coarsely drawn in red, the hair in the same color; dull green-black is used for a garment and for Charon's cap.

At the left a woman in partial profile approaches rapidly, her right hand raised high toward the back of her head; she wears chiton and dull green sleeveless short chitonion; her hair is in a loose round knot high on her head. At the right Charon stands in his boat with high stern facing the left, his left hand upon his pole, his relaxed right hand extended from the elbow, palm down. He wears girded exomis and black cap. Before and behind the boat are reeds, and waves are drawn against the side.

4. London, Brit. Mus. D 61. H. 0.29 m. *White Ath. Vases*, pl. xii.

The palmettes are in dull black with alternate leaves bright red; the maeander also in black is broken by dotted oblique crosses, reversing. The scene is drawn in full red; the hair is in the outline color, solid with strokes added at the edge; bright red is used for a garment, taeniae, and details, dull black for details. Preliminary sketch in pencil-like lines.

At the left a woman *en face* approaches, holding up on each hand a flat basket, the one on her right hand containing red taeniae; she wears a chiton girded over an overfold, with wide red border at the bottom of overfold and of skirt. At the right Charon in his boat leans forward on the pole in his left hand and holds his right hand straight out; he wears a red exomis and dull black cap. On the shore before the boat are reeds and above is draped a taenia.

5. Athens, Nat. Mus. 2028, Cv. 1663. H. 0.30 m. *Bull. Corr. Hell.* I (1877), p. 40, pl. i; Dumont Chaplain, I, pl. xxxiv, 1.

Neck and shoulder restored. The scene is drawn in full red; green-black is used for garment and details. Traces of the preliminary sketch may be detected.

At the left Charon in his boat bends forward, grasping in his right hand the pole over his left shoulder, while his left hand lightly touches the side of the boat; he wears a girded exomis and high black cap. Below the boat are stones (or waves?) and on either side reeds; on one of the reeds hangs a black taenia. At the right a woman in partial profile approaches; she wears a chiton girded over an overfold and a black mantle which covers the back of her head and both hands; her right hand is raised toward her chin; her hair, falling free in curls, forms a background for her face.

6. Athens, Nat. Mus. 1759, Cv. 1657 (Coll. 632). H. 0.275 m. **Plate XXIV, 1.**

Palmettes in gray-green with alternate leaves red; maeander, broken by dotted oblique crosses, and not reversing, in gray-green. The scene is drawn in shaded lines of red; gray-green, yellow, and red are used for garments and details, bright blue for the water beneath.

At the left Charon stands in his boat, holding the pole against his left shoulder, with raised right hand and lowered left hand; he wears a green cap with red outline and red exomis. Beneath the boat is blue water and on either side of it are reeds. At the right a woman stands in partial profile, raising a rectangular object (tablet?) in her right hand before her face. She wears a yellow chiton with red fold-lines, girded over an overfold, and an himation with red border. In the field are traces of a red taenia.

7. Oxford, Ashm. 264. H. 0.25 m.

The palmettes and the maeander are in dull violet-black. The scene is drawn in red, fading toward pink; thick bright red is used for a garment.

At the left Charon stands in his boat, leaning on the pole in his left hand and extending his right hand, palm up; he wears a high cap and a bright red exomis. The boat has broad lines of red above and below. At the right a woman, with bowed head, stands in three-quarter view, raising the right hand slightly, palm in; she wears a long chiton and himation. Above between the two a ψυχή flies toward the left with gesture of lamentation.

On the seven vases just described the Charon scene is abbreviated to two figures and drawn in the rather hasty fashion of the present class. Reeds before (and often behind) the boat, and stones or waves in front of it furnish a suggestion of the landscape. Charon, seated or standing in his boat, either rests on his pole, holding it in both hands, or extends one hand toward the approaching woman; he does not, as before, draw his boat to the shore with the pole. While he wears the garb of the Attic boatman, there is no attempt to reproduce his rude features. The woman who hastens forward to meet him raises one hand almost to her head in a gesture perhaps of awe or adoration on nos. 1, 2, 3, 5, 6. Her grave, sweet face on no. 1 is charmingly drawn, and the use of color indicates that special care was taken with this vase; no. 2 is so like no. 1 that the two may be regarded as a pair of vases, like other pairs to be noted below. On no. 3 the woman's hand is raised toward the back of the head and she wears the same short sleeveless chitonion with red border, as on no. 1. It is not unnatural that the woman for whom Charon has come should carry a casket, as on no. 2, but that she should carry two flat baskets of offerings, as on no. 4, can best be explained by assuming that the type is carried over from that of a woman presenting offerings at the stele; curiously enough Charon extends his hand as though to take the offerings from her baskets. The taenia draped in the field on nos. 2, 4, 5, 6 is also carried over from grave monument scenes in Classes XII and XIII. On no. 5 the woman's hair is down and forms a background for her charming profile (cf. Class XII, no. 7); her attitude, with hip thrown out, also recalls an attitude noted several times in Class XII. On no. 6 the free use of color does not make up for the careless drawing; the tablets which the woman carries form a striking peculiarity of several vases in this class. The flying soul, often found in earlier classes, occurs only on no. 7 in this class; on this vase the woman slightly raises her relaxed right hand, a common gesture in this class, which was occasionally found in earlier classes. While these vases are somewhat hastily drawn, the drawing on no. 1 and no. 5 is very fine; on nos. 4 and 5 the lines of the preliminary sketch are visible. Another Charon scene of this class is described as no. 15 of the Collection Bammeville.

8. Athens, Private Collection. H. 0.25 m.

Palmettes and maeander missing. The scene is drawn in shaded lines of red-brown. Black is used for a garment and for details. Much injured.

Prothesis. The body of the dead is wrapped in a mantle and laid on a high couch with slender legs, the head with a stephane and supported by a pillow. Over it is laid one black taenia. Behind the couch are three mourners. The one at the left is apparently a child, grasping her hair with her right hand. Behind the middle of the couch a woman stands in profile, her right arm extended toward the forehead of the dead; no garment remains. At the right another woman approaches, carrying on her left arm a flat basket, and extending her right arm over the body of the dead; she wears a black sleeveless chiton.

9. Athens, Private Collection. Attica. H. to shoulder 0.18 m.

Ornament missing. The scene is drawn in red; bright red is used for details.

At the extreme right is a stele, decorated with taeniae and crowned by a thin triple plinth. The remainder of the field is occupied by a prothesis scene. On a high couch lies the body of the dead, wrapped in a mantle, the head supported by a pillow. Behind the bier a single woman stands *en face*, both hands raised to her head in grief.

The two fragmentary vases with a prothesis scene are interesting only as showing that this scene did not entirely disappear on later and more carelessly drawn lekythoi. The woman with flat basket of offerings on no. 8, and the stele itself on no. 9, however, are evidence that the scene was repeated with little thought of its original meaning.

10. Athens, Nat. Mus. 2013, Cv. 1718. H. 0.33 m.

Palmettes in dull green with added red leaves; maeander also in dull green, broken by dotted oblique crosses, but not reversing. The scene is drawn in red; red and dull green-black are used for garments and details.

The stele on two steps is decorated with red taeniae and surmounted by a pediment with acroteria; on the left, part of an "altar" is seen projecting from behind. On the left an ephebos leans forward on the staff which supports a red mantle under his left shoulder, his relaxed left hand raised slightly toward the stele. At the right a woman in partial profile approaches, her relaxed right hand raised toward her chin; she wears a sleeveless chiton girded over a long overfold with green stripes.

11. Athens, Nat. Mus. 1962, Cv, 1738. Eretria. H. 0.33 m.

Palmettes in gray-green with alternate leaves red; maeander also in gray-green, broken by dotted oblique crosses and not reversing. The scene is drawn in shaded lines of red; red and green-black are used for garments and details.

The broad stele on two steps is decorated with red taeniae and surmounted by a pediment with acroteria; on one side is seen part of an "altar" projecting from behind. At the left an ephebos leans forward on two spears which rest on the stele steps; his relaxed right hand is slightly raised toward the stele. He wears a short red chiton, a chlamys with red border, on his shoulders a petasos, and red boots. At the right a woman approaches, raising her relaxed right hand toward her head; she wears a chiton girded over an overfold, green-black with white border.

12. Athens, Nat. Mus. 1848, Cv. 1818 (Coll. 662). H. 0.31 m.

Palmettes in gray-green with alternate leaves red; maeander also in gray-green, broken by dotted oblique crosses. The scene is drawn in red; bright red is used for details, dark red with black fold-lines for garments.

The stele is decorated with red taeniae and surmounted by a pediment with red acroteria; the centre of the pediment is red with added ornament in white; part of an "altar" is seen on one side projecting from behind. At the left stands a woman carrying a wreath in her right hand, and raising her relaxed left hand toward her head; she wears a chiton with red stripes and an overgarment, or chitonion, which is dark red with black fold-lines. At the right stands an ephebos, holding two spears erect in his left hand, and raising his relaxed right hand toward his head; he wears a chiton, a dark red chlamys with black fold-lines, a petasos on his shoulders, and boots.

13. Athens, Nat. Mus. 1772, Cv. 1817 (Coll. 668). H. to shoulder 0.15 m.

Ornament in gray-green. The scene is drawn in red; bright red is used for garments and details.

The broad stele is decorated with taeniae and crowned by a pediment with red acroteria; on one side is seen an "altar" projecting from behind. At the left a woman sits on a mound, holding out a flat basket; no chiton remains, but she wears a red himation. At the right an ephebos stands easily, his right foot on the stele step, slightly raising his relaxed right hand toward the stele; he wears a red mantle (chlamys).

14. London, Brit. Mus. D 78. H. 0.30 m.

The palmettes are in dull black with alternate leaves now brown; the maeander, also in black, is broken by dotted oblique crosses, reversing. The scene is drawn in fine lines of full red, the hair in the same color with strokes added on the edge; a lighter thick red is used for details, blue for a garment and details, thin black (once red?) for a garment stripe.

The stele on one step is decorated with red and blue taeniae, and crowned with red abacus and blue pediment in which the tympanum is red with blue decoration; a partly hidden "altar" is seen at the right. At the left a woman in partial profile holds out in both hands a wreath of red flowers; she wears a sleeveless blue chiton with wide gray stripe down the side. At the right a youth stands *en face*, his right foot drawn back, holding two spears erect in his left hand, and resting his right elbow on the "altar"; he wears a short chiton with faded red folds and red girdle, a chlamys, red shoes, and on his shoulder a red petasos.

15. Paris, Louvre, MNB 613, Lec. 107. H. 0.33 m. **Plate XXIII, 1.** Pottier, *Léc. blancs att.*, p. 150, no. 71.

The palmettes are in dull black with alternate red leaves; the maeander, also in black, is broken by dotted oblique crosses, not reversing. The scene is drawn in full red, the hair in the same color with the same brush; brighter red is used for taeniae and details, the same with black fold-lines for a garment, and blue (?) for another garment.

The stele on two steps is decorated with red taeniae and crowned by a pediment, which has red stripes below and red in the typanum. Behind it and showing at the right

is an altar-like structure, crowned with egg moulding and thin plinth. At the left a woman in partial profile approaches rapidly, her left hand extended toward the stele, her right hand raised behind her head with tablets from which floats a ribbon; she wears a sleeveless chiton without color, girded over overfold. At the right an ephebos stands *en face*, resting his right elbow on the "altar" and holding two spears erect in his raised left hand; he wears a short bright red chiton with black fold lines, and a chlamys with traces of blue, while his petasos with red edge hangs on his shoulder.

16. London, Brit. Mus. H. 0.225 m.

The palmettes are in dull black with alternate leaves red; the maeander, also in black, is broken by dotted oblique crosses, reversing. The scene is drawn in full red, the taeniae are in a different red with black ends.

The stele on two steps is decorated with three red taeniae and crowned by a pediment; part of an "altar" is visible behind it at the left. At the left a youth in profile leans well forward on the staff under his left shoulder, which supports his garment, and holds out his relaxed left hand, palm in. At the right a woman approaches, holding a wreath behind her in her left hand, and extending her right hand behind the stele; she wears a sleeveless chiton girded over an overfold.

17. Athens, Nat. Mus. 1910, Cv. 1768. Cerameicus. H. 0.25 m.

Palmettes and maeander in gray-green. The scene is drawn in red; red and blue are used for taeniae and details. Drawing nearly effaced.

The broad stele is decorated with blue taeniae and crowned by a pediment outlined in blue; on one side is seen part of an "altar" projecting from behind. At the left a woman approaches, her right hand raised behind her head and her left hand extended toward the stele; she wears a chiton girded over an overfold, and on her left arm is a mantle; her hair falls about her shoulders. At the right a man leans forward on the staff which supports the himation under his left shoulder; he also wears shoes and a short chiton; his relaxed left hand is extended toward the stele.

In this series the broad stele on one or two steps is decorated with several broad red taeniae and crowned by a pediment with acroteria; the acroteria are solid red on nos. 12 and 13, on no. 15 the tympanum is solid red, while on nos. 14 and 17 a broad band of blue surrounds the pediment and on no. 14 the tympanum is red with blue decoration. The common characteristic of the series is an altar-like structure, perhaps a rectangular tomb, which is represented behind the stele and just visible at one side. Besides the usual red and dark green for garments and details, blue is found on nos. 14, 15, 17, striped garments on nos. 10, 12, 14, 15, and a broad white or red garment border on nos. 11 and 14. There is no indication that the two figures are other than mourners at the grave. On nos. 10 and 11 the slightly raised hand of the youth, and the relaxed hand of the woman raised to her chin may both be understood as gestures of adoration; these vases, drawn hastily, but with some distinction, are

quite characteristic of Class XIII. No. 12, which is even more hastily drawn, has two figures, both with the relaxed hand raised in adoration. No. 13, also carelessly drawn, shows the youth with raised right hand, in which thumb and forefinger touch, opposite a seated woman with a flat basket of offerings. On no. 14 with elaborately decorated stele and no. 15 the ephebos is leaning on the "altar" behind the stele, opposite a woman with a wreath on no. 14 and tablets on no. 15; the variety of color, the attention to such details as the curls of the hair, and the finer drawing distinguish these examples from the common work more generally found, and very likely they are a pair made together by the same hand. The man leaning on a staff which supports his garment is found on nos. 16 and 17 as well as on no. 10; no. 17 may be compared with no. 14 in the use of blue and with nos. 14 and 15 in that the drawing is somewhat better than usual.

18. Athens, Nat. Mus. 1911, Cv. 1769. Cerameicus. H. 0.25 m.

Palmettes in gray-green with alternate leaves green; maeander broken by dotted oblique crosses in gray-green. The scene is drawn in red; blue is used on the pediment and for a taenia, red for a taenia, gray-green for garments.

The broad stele is decorated with blue taeniae and crowned by a pediment outlined in blue. At the left sits a woman, with bowed head, holding her mantle behind her head with the right hand; she wears a chiton, and a mantle is wrapped about her knees. At the right a woman approaches, holding a rectangular object (tablets?) in her right hand before her face; she wears a chiton with overfold, bordered with gray-green, and on her extended left arm is a scarf. In the field is a red taenia.

19. London, Brit. Mus. D 74. H. 0.34 m. **Plate XXIII, 2**

The palmettes are in dull black with alternate leaves brown; the maeander, also in black, is broken by dotted oblique crosses, not reversing. The scene is drawn in full red; brownish red is used for a garment and details, dull green for a garment and details, blue for a garment, and claret-red for details.

The broad stele on two steps is decorated with brown and green taeniae and crowned with a pediment, in which the tympanum and central ornament are red-brown. At the left stands a woman *en face*, holding high behind her tablets with floating ribbon; she wears a sleeveless chiton with green overfold to her knees; the bottom of overfold and of chiton as well as the girdle is claret-red. At the right an ephebos stands in profile, his right foot drawn back, raising his relaxed right hand to his chin and supporting two spears on his left shoulder with his lowered left hand. He wears a short red chiton girded, a blue scarf drawn forward over both arms, and red shoes. A taenia is draped in the field behind the stele.

20. London, Brit. Mus. D 73. H. 0.32 m.

Palmettes in dull brownish black with alternate leaves red; the maeander in the same color is broken by dotted oblique crosses. The scene is drawn in deep red; dull green and bright red are used for garments, dull red, black, and blue for details.

The broad stele on two steps is decorated with taeniae, once red, and crowned with black abacus and pediment in which the tympanum is black with applied red, and the surrounding band and acroteria are blue. At the left a woman in profile approaches, steadying with her right hand the ornamented box on her left arm; she wears a sleeveless chiton and an overgarment, dull green with border once red. At the right a youth, seen from behind, leans forward on the staff under his right shoulder, which holds up his red mantle; the relaxed right hand is extended, palm in; a taenia is draped in the field behind him.

21. Berlin, Furtw. 2463. Athens. H. 0.32 m. **Plate XXII, 3.**

Palmettes in dull black with alternate leaves dull red; the maeander, also in black, is broken by dotted oblique crosses, not reversing. The scene is drawn in fine lines of red, with hair in the same color. A thin red wash is used for garment, taeniae, and details, blue for taeniae, and green for a garment.

The broad stele on two steps is decorated with red taeniae and crowned with a pediment, in which are spirals in brighter red. At the left a youth in partial profile approaches, his right hand on his hip, his left hand on the strings of a lyre; a mantle is loosely draped over his left shoulder. At the right a woman (much damaged) bends low and presents a basket of blue taeniae; her garment is now greenish; her hair is drawn out in a loose knot behind. Above are draped taeniae, one red and one blue.

22. London, Brit. Mus. D 80. Athens. H. 0.30 m.

The palmettes are in black with alternate leaves now brown; the maeander, also in black, is broken by dotted oblique crosses, reversing, but is not broken by the top of the stele. The scene is drawn in red; thick red and blue are used for garments and details, dull black for details. Surface damaged.

The stele is decorated with red and blue taeniae, and crowned with a pediment in which the tympanum is red. At the extreme left are reeds; before them a woman sits on a low tumulus, steadying with her right hand the large basket on her left arm. She wears a sleeve chiton and about her knees is an himation with black border; her hair is in a small round knot behind. At the right an ephebos in profile leans forward, supporting two spears on his left shoulder with his lowered left hand, and raising his relaxed right hand to his chin; he wears a short red chiton, a small blue mantle or scarf drawn forward over both arms, and a petasos on his shoulder. A red taenia is draped in the field behind him.

The stele on these five vases is of the same type as on nos. 10–17, but without the altar-like structure projecting from behind it; the common characteristics of the series are the use of blue, as on nos. 14, 15, 17, and the attention to the decoration of the stele, as on nos. 14 and 17. A taenia draped in the field (cf. nos. 2, 4–7) on nos. 18, 20–22 is further evidence of the effort for decoration. With the larger palette and greater elaboration there is found more care in the drawing. The woman with tablets raised high in the air occurs on nos. 18 and 19, as on nos. 6 and 15, *supra*. The youth with spears raising his relaxed right hand to his face on nos. 19 and 22 repeats

the type of no. 12 with the addition of a scarf drawn forward over both arms. Number 20 is unusual in that the woman carries a carefully decorated casket, while the youth leaning on his staff is seen from behind, a type found in Class III and occasionally recurring, *e.g.* in Class IX. The seated figure of the woman holding her mantle behind her head on no. 18 is repeated from the figure of the dead person seated before the stele in preceding classes, and perhaps should be interpreted in the same way here. For the seated woman on no. 22 this interpretation is not probable; the reeds at the left on this vase are apparently taken over from the Charon scenes.

23. Paris, Louvre, MNB 621, Lec. 101. H. 0.285 m.

The palmettes are in dull black with alternate leaves red; the maeander, also in black, is broken by dotted oblique crosses. The scene is hastily drawn in full red; dull greenish wash is used for a garment and details.

The stele on two steps is crowned with a pediment, the slanting sides of which are ornamented with short parallel lines of black. At the left on a low tumulus a woman sits in profile, holding out in both hands a large flat basket; she wears a sleeve chiton now without color, and over her knees is a dull green mantle; her hair is in a loose flat knot at the base of her head. Above her a red taenia is draped in the field. At the right a youth leans forward on a stick which supports the mantle under his left shoulder; his relaxed right hand is slightly raised, palm in.

24. Paris, Louvre, MNB 616, Lec. 104. H. 0.335 m. **Plate XXII, 2.** Pottier, *Léc. blancs att.*, p. 149, no. 68.

The palmettes are in dull black with alternate leaves red and red centre; the maeander, also in black, is broken by dotted oblique crosses, not reversing. The scene is drawn in red, the hair in the same color; brighter red is used for garment and details.

The wide stele on two steps is crowned with a pediment; below the pediment and in the tympanum and for the circle at the top bright red is applied. At the left on a low tumulus a woman sits leaning forward; her left arm clasps an ornamented box on her knees, and her right hand is raised behind her head with tablets from which floats a ribbon. She wears a sleeveless chiton and over her knees is a mantle with bright red edge; her hair is in a low loose knot supported by a bright red taenia. At the right an ephebos leans forward on two spears under his left hand, and raises his relaxed right hand toward his face, palm in. He wears a red chiton, a small mantle or scarf drawn forward over his shoulder, and a petasos hanging by the string; a sword in scabbard hangs at his side. On each side of the stele a red taenia is festooned in the field.

25. London, Brit. Mus. D 77. Athens. H. 0.235 m.

The palmettes are in dull black with alternate leaves red; the maeander, also in black, is broken by dotted oblique crosses, reversing. The scene is drawn in fine lines of full red, the hair in red wash over a few strokes of outline color; dark red is used for a garment and details, and bright red for a garment border.

The broad stele on two steps is decorated with three red taeniae, and crowned with pediment in which the lower member, the tympanum, and the acroteria are dark red. At the left a woman in profile puts her left foot on the lower step and bends forward, resting on her knee a large flat basket of taeniae; she wears a sleeveless chiton girded over overfold; the chiton has dark red stripes and bright red border, the overfold a bright red border. At the right a youth stands in partial profile, his right hand grasping an erect staff near the top; his large red himation covers the left hand.

26. London, Brit. Mus. D 75. Athens. H. 0.325 m.

The palmettes are in dull black with alternate leaves red; the maeander, also in black, is broken by dotted oblique crosses, not reversing. The scene is drawn in full red; bright red with black fold-lines is used for a garment, and a red now dull for taeniae and details.

The broad stele on two steps is decorated with three red taeniae and crowned with a pediment in which base and tympanum are red. At the left a woman stands *en face*, her relaxed right hand raised high behind her head, her left arm extended from the shoulder behind the stele; she wears a sleeveless chiton, girded over overfold, and a small mantle is drawn forward over both arms; the hair falls in short curls to her shoulders. At the right an ephebos in profile leans forward, the left foot drawn back a little; he raises his relaxed right hand to his chin, and supports two spears on his left shoulder with his lowered left hand; he wears a red chiton with black fold-lines, a chlamys with red border, red shoes, and a petasos on his shoulder.

Four more vases show the same type of stele with decoration added to the pediment of the stele, but without the use of blue. A taenia in the field is found on nos. 23 and 24. On no. 23, which is carelessly drawn, recur the seated woman of no. 22 and the youth leaning on his staff of nos. 10 and 16. Number 24 resembles no. 15 in the decorated stele and the tablets held up by the woman behind her head, though here she is seated and holds a decorated box on her knees, as on no. 20; it may well be from the same hand as nos. 14 and 15, and perhaps nos. 19 and 20. Numbers 25 and 26 have a similar decoration for the pediment, and the striped garments noted on nos. 10, 12, and 14 also recur.

27. Paris, Louvre, MNB 612, Lec. 108. H. 0.33 m.

Palmettes, with alternate leaves red, and maeander in dull thin black; the maeander not interrupted by the top of the stele. The scene is drawn in red; bright red is used for details and for taeniae, and a dull dark green is used for one garment.

The broad stele is crowned by a pediment and decorated with red taeniae. At the extreme left are reeds; and before them a youth sits on a low tumulus, his shoulders *en face*, his left hand holding two spears erect; he wears a short chiton with red decoration and chlamys drawn in outline. Above him a taenia is draped in the field. At the right a young woman stands *en face*, touching the acroterion with her right hand, and on her left arm holding a large flat basket of red taeniae away from the stele. She wears a sleeve-

less chiton in dull dark green, with wide band of white and narrower band of bright green down the right side, along the girdle, and along the bottom of the skirt; her hair falls loose down her back.

28. Athens, Nat. Mus. 1766, Cv. 1713 (Coll. 663). H. to shoulder 0.25 m.

Maeander in gray-green. The scene is drawn in red; red and gray-green are used for garments and details. Much damaged.

The stele is decorated with taeniae, and crowned by a pediment with acroteria. At the left a bearded man sits, holding two spears erect in his right hand; he wears a chiton with traces of red and green, and on his shoulder hangs a petasos. At the right a woman approaches carrying a small casket in her right hand and on her left arm a flat basket with red taeniae; she wears a chiton girded over a greenish overfold.

29. Athens, Nat. Mus. 1971, Cv. 1758. Eretria. H. 0.32 m.

Palmettes in gray-green with alternate leaves red; maeander also in gray-green, broken by dotted oblique crosses and not reversing. The scene is drawn in shaded lines of red; the hair is in green wash over a few strokes of red; green-black is used for a garment and red for details.

The broad stele on two steps is decorated with red taeniae and surmounted by a pediment with acroteria. At the left a woman stands *en face*, one hand raised toward her face; she wears a chiton girded over an overfold, green-black with red border. At the right a woman sits supporting herself with her right arm and looking up at the stele top; she wears a chiton now without color.

30. Athens, Nat. Mus. 1998, Cv. 1752. Cerameicus. H. 0.30 m.

Palmettes in gray-green with alternate leaves red; maeander also in gray-green, broken by dotted oblique crosses and not reversing. The scene is drawn in shaded lines of red; red is used for garments and taeniae, black for taeniae.

The broad stele is decorated with red and black taeniae, and surmounted by a pediment with acroteria. At the left a young woman approaches, her left hand extended behind the stele; her hair is in a low flat knot; she wears a chiton, and an overgarment (or chitonion) which is bordered with red at top and bottom. At the right a young man leans forward on his staff, his relaxed left hand raised slightly toward the stele; he wears a loosely draped red himation.

31. Athens, Nat. Mus. 1811, Cv. 1814. Corinth. H. 0.25 m.

Palmettes in gray-green with alternate leaves red; maeander also in gray-green, broken by dotted oblique crosses, but not by the top of the stele. The scene is drawn in fine lines of red. Nearly effaced.

The broad stele is crowned by a pediment with acroteria. At the left stands an ephebos holding two spears erect in his right hand and extending his left hand toward the stele, palm down; he wears a chiton and chlamys. At the right stands a second youth, extending his right hand toward the top of the stele and carrying a lyre in his lowered left hand; he wears an himation.

32. London, Brit. Mus. D 88. H. 0.26 m.

On the shoulder a large spreading palmette, black with alternate leaves red; simple maeander in black, broken only by the top of the stele. The scene is rudely drawn in red, with dark red for taeniae.

The stele on one step is decorated with a taenia and surmounted by a pediment with acroteria. At the left a youth approaches, his right forearm extended; he wears a chlamys. At the right a youth stands in partial profile, his right hand held out, palm down; an himation covers his left arm.

32a. Paris, Louvre, N 3448, Lec. 113. H. 0.24 m.

Palmettes and maeander in dull thin black. The scene is drawn in lines now brown, with bright red for the hair; greenish wash is used for a garment. A preliminary sketch (?) is drawn with a sharp point in the white slip.

The stele on two steps is crowned by a pediment with acroteria. At the left stands a youth with mantle over his right arm. At the right a woman *en face* approaches, holding out her relaxed right hand (palm in) toward the stele and carrying a flat basket high up on her left hand; she wears a sleeveless chiton.

The same type of stele, but without special decoration for the pediment, occurs on the vases just described; moreover, a taenia draped in the field is found only on no. 27, and the use of stripes or a border on garments is less frequent. The reeds at the left on no. 27, as on no. 22, are doubtless carried over from the Charon scene, and it is on one of those scenes (no. 5) that we find a woman as here with hair hanging down her back. The seated man on nos. 27 and 28 might be regarded as the dead person, except that on lekythoi of the present class it is unusual to give this degree of definiteness to the scene; it is simpler to regard the seated figure as merely a variation from the standing figure of a man found on most of the vases in this class. The same may be said of the seated woman on no. 29; the easy attitude of this figure is characteristic of a class where the drawing is hasty, but often graceful. Number 31 is drawn in much finer lines than usual; the lyre, which also occurs on no. 21, is repeated from earlier scenes where some definite meaning may be attached to it; on this vase the maeander is not interrupted by the stele top, probably because in this instance it was drawn before the scene below.

33. Athens, Nat. Mus. 1944, Cv. 1736. Eretria. H. 0.285 m.

Ornament and scene in red, the maeander broken by oblique crosses and reversing. Red is used for a garment and details, yellow for a garment, and green-black for details.

The rather slender stele is decorated with red taeniae and crowned by a pediment with acroteria. At the left a young woman approaches holding out in both hands a flat basket with green twigs and taeniae; traces of yellow are all that remain of her chiton;

her hair is in a low flat knot. At the right a youth stands with bowed head, wrapped in a red himation.

34. Athens, Nat. Mus. 1775, Cv. 1807. H. 0.24 m.

Palmettes in gray-green with alternate leaves red; traces of gray-green maeander remain. The scene is drawn in fine lines of full red; another red is used for a garment.

The rather slender stele is crowned by egg moulding and pediment with acroteria. At the left stands a youth wrapped in an himation. At the right a young woman carries in her right hand a smegmatotheke, and on her left arm a flat basket; her chiton has disappeared, but the pale red himation remains.

35. Athens, Nat. Mus. 1902, Cv. 1823. Cerameicus. H. 0.31 m.

Ornament and scene in red, the maeander broken by dotted oblique crosses and reversing. Two shades of red are used for garments and details, green-black for taeniae. Drawing good.

The rather slender stele is decorated with taeniae in two shades of red and crowned by pediment with acroteria. At the left a youth stands with bowed head, his right hand on his hip; he wears a light red mantle with dark red fold-lines. At the right a young woman approaches carrying a flat basket with dark green twigs (wreaths) and red taeniae.

The sloping shoulder, the finer lines of the drawing, and the slender stele serve to bring together these three lekythoi; moreover, on nos. 33 and 35 the ornament as well as the scene is in red, and the figures vary from the usual types of this class. The youth draped to the neck was found in Class IX and occasionally in later classes, but is unusual in Class XIII; the youth with hand on his hip also is rarely found here, and the smegmatotheke, common enough in earlier classes, is only found on no. 34 of the present class. If we may assume that these three lekythoi are from one hand, it is interesting to note that the provenance of no. 35 is Athens, while no. 33 came from Eretria.

36. London, Brit. Mus. D 63. Gela. H. 0.25 m.

The dull green palmettes have nearly disappeared; the maeander, also in dull green, is broken by dotted oblique crosses, reversing. The scene is drawn in red, with the hair in a wash of the same. Much rubbed; neck restored.

The stele on two steps is decorated with red taeniae and surmounted by a pediment with acroteria. At the left a horse, bridled, stands in front of a simple tree. At the right a youth in partial profile sits on a rock, grasping two erect spears in his raised right hand; he wears a short chiton, chlamys, and petasos on his shoulder.

The vase just described is one of the very few with drawing in matt color on white which have been found in Sicily. The seated youth with spears in his hand is not unlike other seated figures in Class XIII, and the colors are those usually found; the horse standing by a tree, however, is unique, and the spirit of the scene is unusual

in that apparently the dead youth is represented as sitting by the grave with the horse he had used in battle. The nearest analogy is found in a youth on horseback (no. 54, *infra*). Probably the vase was made in Athens, and chosen for export because of the specific scene it represented.

37. Athens, Nat. Mus. 2002, Cv. 1720. H. 0.24 m.

Palmettes in dull green with alternate leaves red; maeander also in dull green. The scene is drawn in full red; a yellowish color is used for one garment.

The broad stele on two steps is decorated with taeniae and surmounted by a triple plinth; behind it at the left is seen part of an "altar." At the left a youth leans forward on a staff under his left shoulder; his right hand is on the staff and his relaxed left hand is raised slightly from his side. At the right stands a woman, her relaxed right hand raised nearly to her chin, and her left hand drawn back away from the stele; she wears a yellowish chiton girded over a long overfold.

38. Athens, Nat. Mus. 2005, Cv. 1716. H. 0.225 m.

Palmettes in gray-green with alternate leaves red; maeander also in gray-green. The scene is drawn in red; a color now gray is used for garments and taeniae.

The stele on two steps is decorated with taeniae and crowned with triple plinth; on the left side an "altar" is seen projecting from behind. At the left a youth leans forward (on a staff under left shoulder?) and raises his relaxed right hand toward the stele; he wears a loosely draped himation now gray. At the right a woman stands, her extended right hand behind the stele and in her left hand a wreath (?); she wears a chiton and a short chitonion or "jacket" now gray.

39. Athens, Nat. Mus. 2006, Cv. 1786. H. 0.32 m.

Palmettes in dull green with alternate leaves red; maeander also in dull green; dull green and red are used for garments and details.

The broad stele is crowned with triple plinth, of which the upper and lower numbers are red; about the shaft is a red taenia; part of an "altar" is seen behind at the left. At the left a youth leans forward on the staff under his left shoulder; he wears a loosely draped red himation. On a block at the right sits a woman, her relaxed right hand raised to her chin and her left hand above her head; she wears a sleeveless chiton and over her knees is a dull green himation with red border.

40. Athens, Nat. Mus. 2007, Cv. 1717. H. 0.29 m. **Plate XXIV, 2.**

Palmettes in dull green with alternate leaves red; maeander also in dull green. The scene is drawn in full red; another red is used for garment and for taenia, and dull green for a garment.

The broad stele is decorated with taeniae and surmounted by a triple plinth, the upper and lower members red. At the right is seen a very little of an "altar" behind the stele. At the left a woman with bowed head sits, supporting herself on her right arm, and slightly raising from her knees her relaxed left hand. She wears a sleeveless chiton, and over her knees is a greenish himation with red border. At the right a youth leans for-

ward on a staff under his right shoulder, and raises his relaxed right hand to his chin ; he wears a loosely draped red himation.

41. London, Brit. Mus. D 84. Athens. H. 0.245 m.

Palmettes erased ; simple maeander in dull gray. The scene is carelessly drawn in coarse red lines, with hair in the same color.

The stele is surmounted by a triple moulding, and at the left part of an "altar" is seen behind it. The draped figure at the left leaning on his staff is nearly erased. At the right a woman sits in partial profile, her right hand extended and her left hand raised above the shoulder ; she wears a sleeveless chiton and over her knees is a mantle.

42. London, Brit. Mus. D 89. H. 0.25 m.

The palmettes are in dull black with alternate leaves red ; the maeander, also in black, is broken by dotted oblique crosses, reversing. The scene is carelessly drawn in red.

The stele on one step is surmounted by a thin triple block ; at the right an "altar" appears behind it. At the left on a low block sits a woman, supporting herself on her right arm, and raising her relaxed left hand, palm in, just above her knees ; she wears a sleeveless chiton and her hair is in a loose high knot. At the right a youth in partial profile leans forward on the staff which supports the garment under his right shoulder ; his relaxed right hand is slightly raised, palm in.

On nos. 37–42 the stele is crowned with a triple plinth of which the upper and lower members are usually solid red, and as on nos. 10–17 a rectangular structure is seen projecting from behind the stele on one side. Numbers 37–38 are a pair made together and with the same scene, except that the youth's staff is no longer visible on no. 38 and the gestures of the woman on the right as well as her garments are varied somewhat. Numbers 39 and 40 are another pair with practically the same scene, except that the figures are reversed on the second vase; even the colors of the garments and the red border on the woman's mantle are the same. Numbers 41 and 42 have much the same scene as no. 39; the drawing of no. 41 is very poor; no. 42 is better, and the attitude of the seated woman deserves notice (cf. no. 29). In general the drawing on these lekythoi is decidedly more careless than on the ones previously described.

43. Athens, Nat. Mus. 2008, Cv. 1729. H. 0.29 m.

Palmettes in dull green with alternate leaves red ; maeander also in dull green. The scene is drawn in red ; dull green is used for garments and taeniae, and red for taeniae. Neck restored.

The broad stele with moulding at the top is decorated with red and green taeniae. At the left a woman approaches, her left hand extended to touch the stele, her raised right hand holding a corner of her mantle (?) behind her head. She wears a greenish chiton, sleeveless and girded over an overfold, and over her right arm is a mantle or scarf.

A youth seated at the right looks at the woman, his raised left hand grasping an erect staff; over his knees is a dull green mantle.

44. Athens, Nat. Mus. 2009, Cv. 1820. H. 0.33 m.

Palmettes in dull green with alternate leaves red; maeander also in dull green. The scene is drawn in red; another red is used for taeniae, and dull green for details.

The broad stele on two steps is decorated with red taeniae, and crowned with a plain red block. On the base at the left sits a woman, supporting herself with her right arm and raising her relaxed left hand nearly to her head; she wears a sleeve chiton, and over her knees is an himation with dull green border. At the right a youth stands easily, an erect staff in his right hand; his himation is draped loosely so as to leave the right side free.

45. London, Brit. Mus. 05. 11–2.4. H. 0.29 m.

Palmettes in thin black with alternate leaves red; maeander also in black. The scene is drawn in full red, the hair in a red wash over a few strokes of the outline color; greenish black is used for a garment and for details, light red and yellow for details.

The stele is decorated with red, black, and yellow taeniae, and surmounted by a triple plinth of which the lower member is black and the upper member red. At the left an ephebos sits on a tumulus, holding two spears erect in his raised right hand; he wears a chiton with notched red border, a chlamys with yellow border, a red petasos on his shoulders, and black boots. At the right a young woman in partial profile with bowed head approaches, her relaxed right hand slightly raised from her side; she wears a sleeveless dark green chiton, girded.

46. Athens, Nat. Mus. 1773, Cv. 1733 (Coll. 641). H. to shoulder 0.15 m.

Palmettes in gray-green with alternate leaves red; maeander also in gray-green. The scene is drawn in red; bright red is used for a garment and taeniae.

The broad stele on one step is decorated with red taeniae and crowned by a thin triple plinth. At the left a woman stands, one foot on the step of the stele, holding out both hands toward it; she wears a chiton once red. At the right stands a youth, holding one corner of his chlamys in his hand; he wears a chiton, chlamys, and boots.

47. Athens, Private Collection. H. about 0.30 m.

The scene is drawn in fine lines of red; two shades of red are used for a garment and for details.

The stele is crowned by a thin triple plinth. At the left stands a woman holding out a bright red taenia in her right hand; her chiton is missing, but her dark red himation remains. At the right stands a second woman carrying a flat basket on her left arm and extending her relaxed right hand toward the stele; she also wears a dark red himation.

Lekythoi with stele crowned by a thin triple plinth, of which the upper and lower members are usually red, but without the altar-like structure seen at one side, are drawn in the same hasty manner as the previous series. Numbers 44 and 45 may perhaps be regarded as a pair, on which the left-hand figure of one and the right-hand

figure of the other are seated; the attitude of the seated woman on no. 44 may be compared with that on nos. 29 and 42. Number 45 shows a much more free use of color than any of the other lekythoi with this type of stele. The figures grasping a fold of a garment (nos. 43 and 46) occur occasionally in the present class (cf. no. 18).

48. Athens, Nat. Mus. 1795, Cv. 1802. H. 0.26 m.

Palmettes in gray-green with alternate leaves red; the unbroken maeander also in gray-green. The scene is drawn in red; another red with black fold-lines is used for a garment, and red for taeniae.

The broad stele is decorated with red taeniae and crowned by egg moulding and plinth. At the left stands a youth draped to the neck in a red himation with black fold-lines. At the right kneels a woman extending her hands, palms up in opposite directions (in lamentation?); no garment remains. In the field hang a wreath and taenia.

49. Athens, Nat. Mus. 1995, Cv. 1743. Eretria. H. 0.29 m.

Ornament and scene in dark red; another red with black fold-lines is used for a garment, and red for taeniae.

At the left stands a young woman (nearly effaced) holding out a flat basket with red taeniae. At the right stands a second woman holding out her right hand, palm up, and touching her hair with her left hand; she wears a sleeve chiton, red with black fold-lines, and her hair is short.

50. Dresden, Alb. Z.V. 2036. Laurion. H. 0.29 m.

The palmettes are in dull black with alternate leaves red; maeander also in black. The scene is drawn in strong red, with thicker red added for taeniae and garments.

On one step stands a round pillar, decorated with two taeniae in red, and with lines of thick red to mark the capital. At the left is a youth in partial profile, wrapped to the neck in a thick red mantle. At the right stands a young woman, also in partial profile, raising her right hand slightly toward the stele and carrying on her left arm a flat basket with red taeniae; she wears an ungirded chiton without color.

51. Athens, Nat. Mus. 1770, Cv. 1734 (Coll. 643). H. to shoulder 0.18 m. Benndorf, *Griech. Sic. Vas.* Taf. xvii, 2.

Palmettes and maeander missing. The scene is drawn in rather coarse lines of red; red is used for taeniae.

The broad stele on one step is decorated with red taeniae and surmounted by a plain double plinth. At the left a woman in profile kneels, extending her right hand and raising her relaxed left hand to her forehead; she wears a chiton. At the right a youth leans forward on the staff under his right shoulder and slightly raises his relaxed right hand toward the stele; apparently he wore an himation.

52. Athens, Nat. Mus. 2004, Cv. 1789. H. 0.26 m.

Palmettes and maeander missing; the scene is drawn in red, and a few red lines indicate the hair. Bright red is used for a garment.

The broad stele is crowned by a plain double plinth. At the left stands a young woman *en face*, carrying a flat basket; no garment remains. At the right stands a youth, slightly raising his relaxed right hand toward the stele; he wears a red himation.

53. Berlin, Furtw. 2466. Athens. H. 0.18 m.

On the shoulder two palmettes from left to right in dull black; zigzag lines also in black replace the maeander. The scene is drawn in rather thin red, with dull black wash for taeniae and details.

The stele at the right is decorated with two black taeniae and crowned with egg moulding and a capital in thin black. At the left kneels a young girl, her right hand out palm up, her left hand on top of her head; her garment has disappeared; the hair falls in loose curls to her shoulder.

54. Oxford, Ashm. 263. Athens. H. 0.27 m.

Only traces of the palmettes and maeander remain. The scene is drawn in full red in hasty, vigorous manner.

At the left is a stele with simple square capital. From the right, and partly in front of the stele, gallops an ephebos on horseback; he wears a chlamys and petasos and carries a spear horizontally in his lowered left hand, a shield on his right arm.

Instead of the stele with triple plinth for a capital, these lekythoi have a single or double plinth; several of them are very small and none are drawn with care. On nos. 48 and 49, the latter apparently with no stele, red with black fold-lines is used for a garment; on no. 48 we find again a draped taenia, here with a wreath also in the field; these two lekythoi received more attention from the maker than those which follow. The stele on no. 50 is apparently a round pillar with lines of red to mark the capital. On nos. 48, 51, 53 the kneeling woman with hands raised in lamentation, which was introduced in Class IX, recurs; on nos. 53 and 54 but one figure exists besides the stele. With one exception, no. 54, the figures are of the types already so familiar in this class; on no. 54 a youth is represented on horseback with shield and spear, curiously enough with shield on his right arm and spear in his left hand as though the painter had been working from the cast of a relief in which the natural positions were reversed. On this vase the drawing is hasty, but much superior to that on most of the vases in this class. A horse was noted on no. 36; both nos. 36 and 54 may be described as "grave-stele scenes" in which the dead person is represented as in life. (Cf. also *Bull. Corr. Hell.* II, 414.)

55. Athens, Nat. Mus. 2015, Cv. 1730. H. 0.30 m.

Palmettes in gray-green with alternate leaves red; maeander also in gray-green. The scene is drawn in red; red and gray-green are used for garments and details.

The stele on two steps is decorated with red taeniae and crowned with acanthus leaves; projecting from behind on one side is seen part of an altar-like structure. At the left a

youth leans forward on the staff under his left shoulder, and drops both hands relaxed ; a red himation is loosely draped about him. At the right a woman approaches, her right hand raised toward her head, and in her lowered left hand, away from the stele, a pitcher (?). She wears a chiton and a short sleeveless chitonion of gray-green.

56. Athens, Nat. Mus. 2016, Cv. 1792. H. 0.295 m.

Palmettes and careless maeander in gray-green, the former with alternate leaves red. The scene is drawn in shaded lines of red ; bright red is used for garments and taeniae, green-black for a garment.

The broad stele is decorated with red taeniae and crowned with acanthus leaves ; projecting from behind on one side is seen part of an "altar." At the left a youth leans forward on his staff, raising his relaxed left hand toward his head ; he wears a loosely draped red himation. At the right a woman approaches, raising her right hand toward her head with the same gesture as her companion's ; her chiton is black with a red border at the top, on the bottom of the overfold, and on the bottom of the skirt.

57. Athens, Nat. Mus. 2014, Cv. 1719. H. 0.33 m.

Palmettes in dull green with alternate leaves red ; maeander also in dull green. The scene is drawn in full red ; red is used for a garment and details, yellow with red lines for a garment.

The broad stele on two steps is crowned with acanthus leaves and decorated with red taeniae. At the left a youth stands with one foot on the stele step, holding an alabastron in his left hand ; he wears a loosely draped himation with traces of red. At the right a woman stands *en face*, her relaxed right hand raised from her side, carrying in her left hand away from the stele a small casket ; over her chiton she wears a short chitonion, which is yellow with red fold-lines.

58. Athens, Nat. Mus. 1801, Cv. 1819 (Coll. 644). Attica. H. 0.23 m.

Palmettes in gray-green with alternate leaves red ; maeander also in gray-green, broken by dotted oblique crosses and not reversing. The scene is drawn in shaded lines of red ; another red is used for garments and details.

The broad stele is decorated with red taeniae and crowned with acanthus leaves. At the left a woman approaches, her right hand raised behind her head, her relaxed left hand raised slightly toward the stele ; she wears a girded sleeveless chiton with red border. At the right a youth leans forward on the staff under his right shoulder, on top of which rests his left hand ; his relaxed right hand is slightly raised toward the stele. He wears a loosely draped himation, red with black fold-lines.

59. Athens, Private Collection. H. 0.285 m.

Palmettes in gray-green with alternate leaves red ; maeander also in gray-green. The scene is drawn in red ; dark red is used for a garment.

The stele is crowned with spreading acanthus leaves. At the left a woman approaches and bends forward holding out a flat basket with taeniae. At the right stands a youth extending his right hand as if to take something from the basket.

60. Athens, Nat. Mus. 1881, Cv. 1833. H. 0.38 m.

Maeander omitted; the scene in red nearly effaced. A draped figure stands before a stele crowned with acanthus leaves.

61. London, Brit. Mus. D 79. Athens. H. 0.34 m.

The rude palmettes and unbroken maeander are in thin red. The scene also is drawn in rather fine lines of thin red; no flat color is left. Drawing rude.

The broad stele is crowned with egg moulding and three large acanthus leaves. At the left a woman in profile sits on a low tumulus, her left hand raised toward the chin; her mantle is drawn up high behind her hair. At the right a woman *en face* approaches carrying a flat basket on her left arm; she wears a sleeveless chiton with overfold.

The spreading acanthus leaves at the top of the stele, which were found on some examples of Classes XI and XII, occur on some vases of the present class. Numbers 55 and 56 may be described as a pair probably made together. Here, again, an altar-like structure is seen behind the stele and at one side, the figures are the same except for slight differences of gesture and garment, and color is freely used. The drawing on nos. 55, 56, and 57 is better than the average in this class, and on no. 57 color is freely used. Numbers 59–61 are rudely drawn and of little interest. (Cf. also Collection Bammeville, no. 21.)

62. Berlin, Furtw. 2464. Athens. H. 0.31 m.

Palmettes in dull black with added leaves in dull red; the maeander, also in black, is broken by dotted oblique crosses, not reversing. The scene is drawn in rather fine lines of dark red; a brighter red is used for taeniae and garment border, and dull greenish black for a garment and details. Drawing hasty but sure.

The stele on three steps is surmounted by capital with maeander, compound scroll with acanthus leaves in thin gray wash, and palmettes which break the maeander above the scene. At the left a youth sits on a low tumulus with head bowed, holding up a taenia in both hands; over his left arm and his knees is a mantle with red edge; curl-ends are added to the hair with a fine brush. At the right a woman stands in partial profile, steadying with her right hand the flat basket of taeniae on her left arm; she wears a sleeveless chiton in outline, and a long himation, dull black with reddish edge; her hair, in red wash over a few strokes, is supported by a dull gray sphendone in a high loose knot. Taeniae are draped in the field on each side of the stele.

63. London, Brit. Mus. D 83. Athens. H. 0.295 m.

The palmettes and maeander are in dull black, the maeander broken by the acanthus leaves of the stele. The scene is drawn in coarse lines of red; there are traces of black wash for details.

The slender stele, rising in front of an "altar" has acanthus leaves just above the base, and two series of acanthus leaves on the extension of the shaft at the top; there are traces of black wash on the shaft. At the left a woman in partial profile approaches, extending her relaxed left hand (palm in) straight toward the stele and raising her right hand to her shoulder; she wears a sleeveless chiton and a scarf drawn forward over her

arms; her hair is in a loose high knot. At the right a youth standing *en face* touches the "altar" with his right hand; he wears a short girded chiton and carries two spears erect in his left hand.

Two more vases with acanthus leaves on the stele have certain points of interest. Number 62 is drawn in the hasty but sure style of the better examples of this class, color is freely used, and taeniae are draped in the field, as often on the finer vases of this class. Perhaps this vase should be described as a companion piece to no. 22, on which the stele is crowned with a pediment, for there are many points of similarity in scene and technique. Number 63 has a unique form of narrow stele decorated with three rows of acanthus leaves, and standing in front of a rectangular structure which is seen on both sides. The drawing is in the hasty style of the present class, and the figures are much the same, though the woman's scarf and the youth's simple chiton are not garments very commonly represented.

64. Athens, Nat. Mus. 2024, Cv. 1785. H. 0.275.

The scene is drawn in red. On either side of a broad stele stands a figure with hand extended toward the stele. The garments have disappeared.

65. Athens, Nat. Mus. 1852, Cv. 1813. H. 0.30 m.

Palmettes and maeander in gray-green; scene in red. In the centre a high ovoid tumulus. On the left a woman holds out in both hands a flat basket; she wears a sleeveless chiton with traces of blue (?). On the right an ephebos leans forward on his staff.

66. Athens, Nat. Mus. 1850, Cv. 1810. H. 0.30 m.

Palmettes and maeander in gray-green; scene in red. In the centre a high ovoid tumulus decorated with many taeniae; behind it are reeds. At the left an ephebos leans forward on his staff. At the right a young woman sits in a chair, holding a corner of her mantle in one hand; she wears a chiton and an himation.

67. Athens, Nat. Mus. 1767, Cv. 1735 (Col. 669). H. of fragment 0.19 m.

(Palmettes and) maeander in gray-green. The scene is drawn in red; red is used for a garment and details.

A high ovoid tumulus in the centre is decorated with red taeniae. At the left sits a youth, holding a spear in his left hand, and extending his relaxed right hand; he wears a chlamys with red border, and boots. At the right stands a young woman slightly raising her right hand toward the stele; she wears a chiton and a red himation.

68. Athens, Nat. Mus. 1877, Cv. 1777 (Col. 653). H. 0.23 m.

Gray-green palmettes run from left to right; maeander missing. The scene is drawn in red.

At the left is a high ovoid tumulus. Facing it at the right and touching it with her right hand stands a woman; she wears chiton and himation, and holds a round object in her left hand.

69. Athens, Nat. Mus. 1914, Cv. 1773. Cerameicus. H. 0.21 m.

Maeander omitted; scene in red nearly effaced.

A child apparently crouches on rocks before a high ovoid tumulus.

The vases with high ovoid tumulus are careless and uninteresting. The woman seated in a chair and drawing her garment about her on no. 66, and the child crouching on rocks on no. 69 deserve notice as variations from the fixed types usually found in this class.

70. Athens, Nat. Mus. 1778, Cv. 1732. H. 0.25 m.

Palmettes and an egg pattern (which replaces the maeander) in gray-green; the scene is drawn in red with another red for details.

The stele is decorated with red taeniae and crowned with red moulding and a palmette of which the edge is reënforced. At the left stands a young woman, on her left arm a flat basket with two pomegranates, and her right hand extended toward the stele. At the right is a second young woman carrying a flat basket with red taeniae.

71. Athens, Nat. Mus. 1853, Cv. 1793 (Col. 675). H. 0.275 m.

Palmettes and maeander in gray-green; scene in red. The stele is crowned with anthemion, the edge of the palmette reënforced. At the left stands a young woman with a flat basket. At the right is an ephebos extending his right hand toward the stele.

72. Athens, Nat. Mus. 1851, Cv. 1723. (Col. 673). H. 0.26 m.

Palmettes and unbroken maeander in gray-green; the scene is drawn in red and another red is used for garment and taeniae.

The stele on two steps is decorated with a red taenia, and crowned with mouldings and anthemion; the edge of the palmette is reënforced. At the left a youth stands in profile with right foot on the stele step, bending forward and holding out his right hand; he wears a long red himation. At the right a woman stands *en face*, steadying with her right hand the flat basket on her left arm; her garment has disappeared.

73. Wien, Hofmus. 624. H. about 0.20 m.

Palmettes and simple maeander in thin black, the palmettes with alternate leaves red. The scene is drawn in fairly coarse lines of red, with yellow for the hair and dark red for a mantle.

The stele on one step is decorated with taeniae and crowned with a large anthemion, in which the outline of the palmettes is reënforced with the same color. At the left is a seated figure, with one hand protruding from the closely draped red mantle. At the right is a kneeling woman with both hands extended, as if in a gesture of mourning. She wears a sleeve chiton now without color.

Four vases on which the stele is crowned by mouldings and a pal-

mette with reënforced edge might have been included in Class XII except that the careless drawing finds closer analogies in the present class and the figures represent the types of Class XIII. Except for the variation in the stele these vases have no interest.

Conclusion of Class XIII

The lekythoi of the present class are about 0.30 m. in height, or rarely somewhat smaller; in shape they are more slender than in the preceding classes, sometimes quite slender, with high sloping shoulder and long neck. The slip is chalky, quite soft, and not polished. With few exceptions (*e.g.* nos. 33, 35) the shoulder palmettes are in thin greenish black with alternate leaves red, and the maeander is in the same thin black; the maeander is ordinarily broken by dotted oblique crosses, and sometimes by the top of the stele. In one or two cases (*e.g.* no. 31) the top of the stele seems to be painted over the maeander, which apparently was completed before the scene was drawn, but usually the order of procedure seems to have been the reverse. The most striking characteristic of the class is the fact that the scene is drawn in dark red, usually in shaded lines of dark red. The color is much the same as in Classes XII and XIV but quite different from that used in earlier classes; as compared with Class XII, where the lekythoi are generally of the same size as in Class XIII, the shaded lines of the present class, the more hasty drawing, and the differences in the treatment of the scene itself serve to define the two classes in their relation to each other. In Class XIV the color of the outline is the same and shaded lines are usually found, but the lekythoi are much larger and both the scenes and the style are different. The finer lines of nos. 31, 34, 35 in the present class, and the coarse lines of *e.g.* no. 41 illustrate the differences which exist within the class. A preliminary sketch in the soft slip may be seen on no. 5; on no. 4 it is drawn in pencil-like gray lines, and on 32a with a sharp point.

Solid color is used for a garment on more than half the vases described, thin dull green on twenty-four of them, and red, usually a red different from the outlines, on thirty-eight. The dull green has been found occasionally in earlier classes, but much less frequently than here. Yellow is used for a garment on nos. 1, 6, 33, 37, 45, 57, and blue is found, ordinarily for accessories, on nos. 6, 14, 15, 17, 18, 19–22, 64 (?). Striped garments also are more common than in earlier classes, stripes of dull green or red on nos. 6, 10, 14, 25, 27,

35, 57, and stripes of black on red (cf. Class V, series **e**) on nos. 12, 15, 26, 48, 49, 58. In Class XII attention was called to the use of a broad red stripe on the border of the chiton, like the violet wash border often found in Class XI; in Class XIII this border is found on twenty-two examples, either a bright red border on a dull black garment or a garment without color, or a white border on a dull black garment. The effort for ornament and color, which appears in the treatment of the hair and in the accessories as well as in the garments, regularly characterizes the more careful examples of this class; and it is absent only in the more hastily drawn examples.

Of the Charon scenes (nos. 1–7) and the prothesis scenes (nos. 8, 9) little more need be said than has been said above. They repeat in simplified form, and often with gestures characteristic of this class, the scenes already developed. Only the reeds and the stones or waves by Charon's boat, and the taenia in the field on nos. 2, 4, 5, 6 are additions in the spirit of the present class. The grave scenes of the remainder of the class have been grouped according to the type of stele, — the stele with triangular pediment often ornamented in color (nos. 10–36), the stele crowned by a triple plinth (nos. 37–54), the stele with acanthus leaves (nos. 55–63), the high ovoid tumulus (nos. 65–69), and the stele with hastily drawn palmette ornament (nos. 70–73). Where color is used with any freedom the stele is decorated with red (and rarely with blue) taeniae. The presence of an altar-like structure, probably a rectangular tomb, behind the stele and projecting on one side, is a mark of the present class noted on nos. 10–17, 37–42, 55–56, and 63 (cf. Class V, no. 5 and Class VI, 1, no. 10).

At the grave usually a man and a woman are represented, a woman bringing some offering, and a young man with gesture of adoration. The woman is kneeling on nos. 48, 51, 53, seated on a low mound on nos. 13, 18, 22–24, 29, 39–42, 44, 61, or on a chair (no. 66), or occasionally standing *en face* (*e.g.* nos. 19, 27, 29); ordinarily she stands nearly in profile or approaches the grave. The man is seated on nos. 27, 28, 36, 43, 45, 62; on nineteen vases he leans forward on his staff which supports a mantle at his armpit; two spears are held erect in his hand on seven vases, or they rest on his shoulder (nos. 22, 26), or they are held under his arm so that he may lean forward on them (nos. 11, 24); on nos. 25, 43, 44 his hand grasps an erect staff; on nos. 14, 15 he leans his elbow on the "altar" behind the stele. And the same gestures constantly

are repeated, the relaxed hand raised slightly from the side, palm in, on sixteen vases; the relaxed hand, palm in, raised to the head, sometimes with thumb and forefinger touching, on twenty-four vases; and the hand held out straight, sometimes touching the stele, on twenty-seven vases, — gestures in which objects are not presented at the grave. The gesture of lamentation may be noted on nos. 51 and 53 (cf. nos. 26, 37, 39, 41, 48, 49, 63) as well as on nos. 8, 9; and the attitude of the seated woman who supports herself on one arm is to be noted on nos. 29, 40, 42, 44. A man on horseback occurs once (no. 54), and a child crouching on the ground once (no. 69). In general the repetition of a very few types indicates the commercial, as opposed to any artistic character of these vases; while the easy attitudes of the figures, even when they are very hastily drawn, denote the practised hand.

As the types of figures are few, but picturesque, so the garments have little variety, but are decoratively arranged. The women wear a sleeveless chiton, often girded over an overfold; on nos. 1, 3, 12, 20, 30, 38, 55, 57, a short sleeveless chitonion is worn like a jacket over the chiton. The himation is not ordinarily present; on nos. 5 and 61 it covers the back of the head, and on nos. 18, 43, 66 the wearer draws it forward in her raised hand. Occasionally (*e.g.* nos. 19, 22, 24, 26, 43, 63) on both men and women a light mantle or scarf is brought forward over both shoulders. The men ordinarily wear chiton and chlamys and often boots (cf. nos. 11, 12, 14, 15, 19, 26, 45); the short girded chiton is sometimes worn alone (*e.g.* no. 28), but the himation is somewhat less common than in earlier classes. Considerable attention is paid to the curls of the hair both of men and of women. The coiffure of the women shows much variety, — from a low flat knot to a loose knot projecting from the top of the head (*e.g.* nos. 3, 42, 62, 63); it is rarely supported by a sphendone as sometimes in earlier classes. The hair of women is occasionally short (nos. 26, 49), and occasionally it hangs free down the back (nos. 5, 17, 27, 53).

Of the objects brought to the grave the flat basket with taeniae and other offerings is still the most frequent; however, it occurs on less than a third of these vases, and in general on the vases that are more careless. An alabastron is brought once (no. 57), the smegmatotheke only once (no. 34), and a taenia twice (nos. 47, 62). The lyre in the hands of a youth is seen on nos. 21 and 31. The ornamented box or casket (nos. 20, 24, 28, 57) has not been common in grave scenes

as it was in earlier domestic scenes, and the wreath (nos. 12, 14, 16, 38) has usually been lying on the flat basket instead of being carried in the hand as here. The most striking object is the tablets with loose ribbons, which are carried in the uplifted hand of a woman on nos. 6, 15, 18, 19, 24; on nos. 6 and 10 of Class VI, 1, tablets are presented at the grave (cf. VII, 1, no. 21), but they are not held up in the dramatic manner of the present class. Perhaps they are brought to the grave with a message for the dead person, though I find no direct evidence for such an interpretation.

A flying soul in the field is found only in a Charon scene (no. 7), and a wreath only on no. 48. The draped taenia, noted in Class XII, occurs both in Charon scenes (nos. 2, 4–6) and in grave scenes (nos. 18–24, 27, 48, 62); its presence on vases where the effort for decorative effect is rather marked leads one to regard it as mainly decorative in its intention. Perhaps the reeds which are in place in Charon scenes (nos. 1–6) but not in grave scenes (nos. 22, 27, 66) are part of the same effort for the picturesque on these vases.

Sixteen of these lekythoi are said to have been found in Athens or in other parts of Attica, four in Eretria, one in Corinth, and one in Gela. The class is sufficiently homogeneous to create the impression that they were all made in one place, namely in Athens. The fact that many of the existing examples of this class seem to have been made together in pairs (nos. 1–2, 14–15, 18–19, 37–38, 39–40, 55–56) strengthens this impression. In general, the lekythoi of this class are small examples, continuing in a measure the tradition of Classes XI and XII, and for the most part parallel to the larger vases of Class XIV. While the drawing is hasty, often careless, at the best somewhat affected, and often marked by the desire for decorative effect, still in many instances a sure touch redeems these scenes from the charge of "commonness" and marks them as Greek in their feeling. I know no evidence for placing them later than the end of the fifth century or the very beginning of the fourth century.

CLASS XIV: LATER LARGE LEKYTHOI WITH SCENE DRAWN IN RED OUTLINE

THE vases of this class are usually 0.40 m. or more in height, and rather slender, with high neck. On a chalky slip the scene is drawn in shaded lines, less commonly in fine lines, of dark red. On fully half of these vases the scene consists of two standing figures and a third figure seated before the stele, and on these solid color is rather freely used. On the less important vases with two figures standing at the stele the drawing is more careless and less color is used. After the Charon scenes, *prothesis* and *depositio* scenes, and one battle scene, the examples are grouped as in Class XIII according to the form of the stele. As compared with Class XIII the vases are larger, the drawing less careless, and the limitation to a few types less marked. There is no reason to doubt, however, that these closely related classes were contemporaneous and differ only as designed for different classes of purchasers or as the product of different ateliers.

1. **Paris, Louvre, CA 537.** Eretria. H. 0.384 m. **Plate XXIV, 3.**

The palmettes are in dull black with alternate leaves red; the maeander, also in black, is hastily drawn, broken by the stele top and dotted oblique crosses, and reversing. The scene is drawn in fine lines of full red; greenish black is used for Charon's cap and details, light red for a garment, and for the acroterion. A preliminary sketch was drawn with a sharp point in the hard slip.

The wide stele on one step is decorated with taeniae and surmounted with wide ornamented pediment in light red with acroteria; on the step stands a lekythos, and behind it is draped a taenia. At the left Charon bends forward in his boat, drawing it to shore with the pole in both hands; behind are reeds. He wears a light red exomis, and a high black cap; the hair below it, beard, and eyes are drawn with a fine brush in careful detail. At the right a woman approaches, her head as well as her body in three-quarters view; in her right hand she holds up an alabastron toward the stele, and in her left hand she carries a basket of taeniae on the level of her shoulder. She wears a sleeveless chiton, girded over an overfold, now without color; her hair is in heavy locks of outline color with fine strokes at the edge.

2. **Berlin, Furtw. 2681.** Attica. H. 0.465 m. *Arch. Zeit.* 1885, S. 18, Taf. ii.

The shoulder shows only the acanthus leaves from the top of the stele, and perpendicular parallel lines above them; only the glaze lines enclosing space for the maeander re-

main. The scene is drawn in red, now faded; violet is used for garment and details, and a gray wash to indicate water.

The stele, apparently round, is crowned with egg mouldings and acanthus leaves. At the left Charon stands bending forward in his boat, the pole in his left hand; only the outline of his exomis remains, together with a wide garland of ivy, and on his head is the high round cap. Before the stele sits a woman toward the right but looking back at Charon, her raised right hand drawing a veil forward from her head, and her left hand supporting the right elbow; her chiton is in outline, while the mantle over her knees is in violet with indications of a pattern; her hair falls free behind. At the right a woman approaches, holding a mantle with leaf and fruit decoration behind her in her raised right hand and lowered left hand; her chiton is in outline with slight decoration. Behind are reeds.

3. Berlin, Furtw. 2680. Attica. H. 0.535 m. *Arch. Zeit.* 1885, S. 19, Taf. iii.

Shoulder without decoration, and only the glaze lines enclosing space for the maeander remain. Neck high and slender. The scene is drawn in full red, varying to orange red. Details in a color now dark violet, applied in different degrees of thickness, and in yellow and blue. Surface injured by fire.

The stele, apparently round, has at the top three palmettes in yellow on a blue ground; both at the top and the bottom are acanthus leaves now thick violet; and there is a violet taenia at the top of the shaft. At the left a youth in profile approaches the stele; traces remain of his mantle, which was decorated with garlands of ivy. Before the stele and facing toward the right is a young woman in partial profile, her right hand raised to the back of her head, and in her extended left hand a flat basket with four violet pomegranates and taeniae hanging down. Traces remain of a chiton decorated with violet stripes. Facing her at the right of the stele stands Charon, the right foot on the edge of his boat (of which only faint traces remain), his right hand extended toward the pomegranates; he wears an exomis now violet and a high round cap. Greenish balls (waves or stones?) are drawn beneath the boat at the bottom of the scene, and behind it is violet foliage.

4. Athens, Nat. Mus. 1916, Cv. 1659. Athens (Cerameicus). H. to neck 0.30 m.

Palmettes in dull green with alternate leaves red; maeander in dull green. The scene is drawn in rather coarse red lines and dark red is used for a garment. Neck broken and scene nearly effaced.

Charon, apparently beardless and wearing a red exomis, is poling his boat to the right.

These four Charon scenes are not unlike the Charon scenes in Class XIII, except that the stele is regularly present. No. 1 is drawn with much care in fine red lines; the face of Charon has almost the individuality of a portrait, while the face of the woman is unusual in that it is drawn in three-quarter view. On this vase the stele crowned by a pediment and with a lekythos on the steps, together with the woman bringing offerings at the right, determine the character of the scene; Charon in his boat coming through the reeds is only an accessory figure which serves to remind one of the journey of the soul across

the Styx. On no. 2 it is the acanthus stele which seems out of place, for the scene would be complete without it — Charon coming in his boat for the seated dead woman, who is attended by a companion drawing a garment over her shoulders. The face of Charon is of the "noble" type, and the drawing is quite careful on this vase, as on nos. 3 and 4. The garland of ivy worn by two figures on no. 2 and one on no. 3, the use of thick violet for details, and the indication of water or stones beneath the boat, as well as the style of the drawing, serve to bring these two vases into close relation. On no. 3 the young woman before Charon seems to be offering him pomegranates from a dish, while her right hand is raised to her head in gesture of adoration; the woman bringing offering seems to be introduced between Charon and the dead youth. As to the stele, the same form of palmettes but without acanthus leaves is found on a vase to be discussed later (no. 22, Athens 1840). On no. 4 the scene is effaced except for traces of the figure of Charon.

5. Wien, Hofmus. Inv. 1969. Eretria. H. 0.412 m.

Ornament and scene in dark red, the palmettes with alternate leaves now white. The scene is drawn in fine even lines; dark red is used for a garment, a color now thick violet for a garment, bright red and black for details.

Prothesis. On a high bier with elaborately ornamented legs is laid the body of a woman (?), her head supported by two pillows with zigzag ornament in black and red; the body is wrapped in a mantle now violet, and over it are laid black and red taeniae. Beneath the bier stands a small lekythos. Behind the bier at the left is a figure nearly effaced, with the left hand raised to the hair and the right hand extended. In the centre a woman stands *en face* looking toward the right, her left hand raised to her hair and her right hand extended; she wears a sleeveless chiton with traces of color on the skirt. At the right a woman stands *en face* looking toward the left, steadying with her right hand the large box or basket on her left arm; her sleeve chiton has disappeared, but the dark red himation remains.

6. Athens, Nat. Mus. 1756, Cv. 1651 (Coll. 629) H. 0.46 m. Dumont Chaplain, *Les céramiques de la Grèce propre*, I, pl. xxxii, p. 388; Heydemann, *Griech. Vas.* Taf. xii, 11.

Palmettes and maeander missing. The scene is drawn in red; dark violet is used for a garment and details, dark green for details.

Prothesis. On a couch lies the figure of the dead, the head raised on pillows; it is wrapped in a violet mantle, with violet flowers on a wide white border about the breast. Behind the couch at head and foot are two very large lekythoi decorated with violet taeniae. In the centre behind the couch a woman stands *en face*, looking at the face of the dead person, with both her hands raised to her head in lamentation; she wears a chiton and a mantle with dark green edge. Below the couch is a duck or goose; above in the field hang violet taeniae and wreaths.

The scene on no. 5 is drawn somewhat carefully in fine even lines, as on no. 1, and the lekythos which there stood on the steps of the stele here stands beneath the bier. This lekythos is the perfume vase used, as these scenes show, in connection with burial. As compared with earlier prothesis scenes, only two of the figures are making gestures of lamentation, while the third woman brings a casket as if to place jewellery or other objects on the body of the dead. Number 6 is carelessly drawn and only one mourner is represented. The duck or goose beneath the stele is a home pet; the wreath and taeniae in the field would also mark the interior of a house except that in Classes XIII and XIV the draped taenia is so often used as a mere decoration. The two large lekythoi draped with taeniae have a special interest, for they seem too large to be mere perfume vases; perhaps they may be regarded as grave monuments, large pottery vases which were predecessors of the fourth century marble grave monuments in the form of lekythoi (cf. Class V. no. 26). The garland about the dead body is of the type noted on nos. 2 and 3.[1]

6a. Vienna, Oest. Museum, Mas. 351. Athens. H. 0.52 m. Benndorf, *Griech. Sic. Vas.*, Taf. xxxiii.

Traces remain of the usual palmettes on the shoulder; instead of the maeander above the scene are two lines of brown glaze, close together. The scene is drawn in fine lines of brownish red, the hair in a thin wash of the same color with a few strokes on it like the outlines. Dark brown, dull gray-green, and blue (changing to thick violet) are used for garments and details. Occasional pencil-like lines of thin black remain from the preliminary sketch.

Prothesis. On a couch lies the body of a woman, her head on a pillow at the right. The couch has plain square legs, of which only one is seen; this leg is quite short, so that we must assume a high block under it, of which no trace remains. The dead woman is decked with small earrings and necklace with pendants; the body is wrapped in a mantle without color, and over this is a dull green cloth; across it are laid taeniae now violet in color. At the left, in front of the foot of the couch, a woman stands in profile to right, her right hand extended and her left hand grasping her hair; she wears a dull green sleeve chiton and a large dark brown mantle. Behind her in the field hang a wreath and remains of some other object; in front of her head is a lamenting ψυχή. Behind the couch and in the centre of the scene a second woman stands *en face*, her left leg relieved, her head bowed as she looks at the dead woman's face, and both hands grasping her hair; she wears a chiton with short sleeves, now without color, and over this a chitonion originally blue (but now partly violet) with white border below, and above a white border on which are traces of a pattern in dull green. At the extreme right a third

[1] Much the same scene is found on a vase formerly in the Collection van Branteghem (*Sale Catalogue* no. 185, H. 0.50 m.). On this vase the dead youth lies on a high couch with head at the left; behind are two large lekythoi and underneath is a goose; at the foot of the couch stands a man with hand raised to his head, and at the head of the couch (on the right) stands a woman with both hands raised to tear her hair.

woman stands in partial profile facing the left, her left leg relieved, fanning the head of the dead woman with a blue fan (now mostly violet) and carrying a flat basket with traces of taeniae on her left arm away from the couch; she wears a sleeveless chiton with overfold, now without color. Before the face of the dead flies a lamenting ψυχή, and before the face of the third woman is another ψυχή with wings extended in opposite directions. The hair of the dead woman is loosely gathered in a knot; the hair of the three standing women is short.

The scene on this fine vase is drawn with sure and delicate touch. While it belongs under Class XIV, the attention to detail, the use of color, and the omission of the maeander recall the movement which led to the even larger and more elaborate lekythoi of Class XVI. The short legs of the couch also may perhaps be explained by comparison with no 2. of Class XVI (Berlin, 2684). The figures are not differentiated as on the lekythos just mentioned, but it seems fair to regard the woman with canistron and fan as a servant, the others as relatives of the dead woman. The servant fanning her mistress was noted on no. 3 of Class XI, 3 (Louvre, S 1660), but there the two figures seem to represent the dead person with an attendant in the occupations of her lifetime. On the present vase, as suggested by Benndorf (who compares Iliad XIX, 24 f.) the dead body is fanned to keep away the flies. This is a new touch of realism in a scene which always is kept in close relation to the practice it depicted.

7. Athens, Nat. Mus. 1796, Cv. 1653 (Coll. 630). Attica. H. 0.425 m. Dumont Chaplain, *Les céramiques de la Grèce propre*, I, pl. xxix.

Palmettes in gray-green with alternate leaves red; simple maeander in gray-green. The scene is drawn in red; red is used for garments, dark green for details.

Depositio. Before a broad stele crowned with acanthus leaves, two winged figures hold the body of a bearded man which is wrapped in a mantle. The winged figure at the left bends well over and grasps the knees of the dead man; the one at the right (bearded) puts his right foot on a mound and supports the body under the shoulders. Both winged figures wear short red chitons and dark green shoes.

The *depositio* scene, which occurs several times in Classes VI, IX, and XI, is found on this one vase of Class XIV. Here it is drawn with considerable care; the composition is effective, and the solemn character of the scene is well brought out, though the drawing lacks the delicacy of earlier classes. In the drawing and the restrained use of color it may be compared with no. 1.

8. Paris, Louvre, S. 1661, Lec. 95. H. 0.55 m. Pottier, *Léc. blancs att.*, p. 151, no. 78 bis; *Monuments grecs*, II, p. 13, pl. iii.

The neck is unusually long, and on the high sloping shoulder no ornament remains;

traces of the maeander are seen at the right. The scene is drawn in full red (now violet on the right half); the hair is in the same color.

In the centre a tree with foliage stands behind two epheboi attacking each other. The one at the left in partial profile is bending forward, his left foot on a stone, driving his spear at the horse's head; he carries a shield on his left arm, and wears a girded chiton ornamented with parallel lines at the bottom and a chlamys. His opponent on horseback has reined up his horse, and raised the spear in his right hand to attack, turning his back somewhat toward the spectator; he wears a girded chiton, chlamys, high cap, and a sword at his side.

On one vase in Class XI (series 5, no. 1) is found a battle scene, — in that case a warrior on horseback attacking an Amazon in retreat; an Amazon was also noted in Class IV (*e.g.* series 1, no. 19) and in Class V a warrior (nos. 76–77) and an Amazon on horseback over a fallen Greek (no. 78[1]). The scene, as noted under Class XI, is of the type appropriate to the grave stele of a warrior killed in battle. But while the figure of an Amazon brings in a poetic touch in the scenes noted, here we find a simple scene of combat between two Greeks. The drawing is vigorous but not refined.

9. Athens, Nat. Mus. 1816, Cv. 1670. Eretria. H. 0.487 m.

The palmettes are in dull green with alternate leaves red; maeander also in dull green, broken by dotted oblique crosses. The scene is drawn in red; green, red, and black are used for garments, and blue for details.

The broad stele is crowned by a large blue pediment with acroteria and decorated with blue taeniae. On the steps sits a youth turned slightly to the left, holding two spears erect in his raised left hand and resting his right hand on his knee; he wears a green chlamys and red shoes. At the left stands a youth holding a staff in his left hand and extending his right hand toward the seated figure; a red himation is draped loosely about him. At the right a youth in a black and red himation stands in profile, carrying a Corinthian helmet in his left hand and holding in his right hand the edge of a blue shield which rests on the ground. At the left a red taenia is draped in the field.

10. Athens, Nat. Mus. 1817, Cv. 1669. Eretria. H. 0.49 m.

The palmettes are in dull green with alternate leaves red; maeander also in dull green, broken by dotted oblique crosses. The scene is drawn in red; red, blue, and a thin gray wash are used for garments and details.

The broad stele, resting on a large block and several steps, is crowned by a large blue pediment with acroteria. Before it sits a youth, leaning his left elbow on one of the steps and holding two spears erect in his raised right hand; he wears a chlamys with blue edge, and red shoes. At the left a youth stands bending over toward the seated figure; a mantle is draped loosely about him, with red stripes over a dull wash. At the right a

[1] Although this scene is drawn in glaze, it can hardly be dated much earlier than the lekythoi of Class XIV, and some question might perhaps be raised as to its authenticity; it is drawn over a scene in the style of Class X of which traces are still visible.

young woman stands in profile, wearing a chiton and drawing an himation about her with her right hand. A taenia is draped in the field.

This pair of vases is noteworthy for the vigor and expressiveness of the sure drawing. In particular the face of the seated figure has an individuality of expression which is most unusual on lekythoi and indeed on vases generally. The lines of the scene are fine and detailed, color is freely used, and the composition is carefully studied. While these vases clearly belong with Class XIV, the workmanship is far superior to the other vases included here. The seated figure is no doubt the dead youth, attended on no. 9 by two companions, one of whom carries his helmet and shield; on no. 10 one of the figures is a woman, but neither the man nor the woman bring offerings. If a definite interpretation can be given to the scene it represents the dead youth with the companions of his lifetime, after the manner often noted in Class XI. Probably these vases are among the earlier examples of Class XIV.

11. Paris, Louvre, MNB 619, Lec. 97. H. 0.495 m. **Plate XXV, 2.** Pottier, *Léc. blancs att.*, p. 151, no. 77.

Shoulder quite flat with palmettes in dull black, alternate leaves red; the maeander, also in black, is broken by dotted oblique crosses and the top of the stele. The scene is drawn in red; red is also used for a garment and for base and tympanum of stele, blue for outer lines of the acroterion, and violet wash for garment edge and details. Drawing delicate.

The wide stele on three steps is crowned with a pediment with acroteria, decorated in red and blue. On the steps a woman sits facing the right, her head much bowed, her right hand and left elbow resting on her knees; she wears an outline chiton and a mantle with violet wash edge; her hair, drawn in single lines of outline color, is held up by a violet wash taenia. At the left stands a man (nearly obliterated) with his right hand on top of a cane. At the right a youth stands in partial profile, touching the left arm of the seated woman with his lowered right arm; his red himation leaves the right breast bare; the hair is in solid color, surrounded by fine lines of detail. Behind his head is draped a violet taenia.

12. London, Brit. Mus. D 72. Athens. H. 0.405 m. **Plate XXV, 1.**

Palmettes in black with alternate leaves red; complicated unbroken maeander also in black. The scene is drawn in deep red; thick violet is used for sphendone and a garment border.

The wide stele is crowned with red abacus and a pediment with red tympanum; it seems to be drawn in perspective from below. Above it is draped a taenia with black ends. On the upper step a woman sits with legs crossed, facing the left; she extends her relaxed right hand, palm down, and with her left hand grasps the garment on her knee; her chiton is nearly gone, but a mantle with violet border is drawn up behind her back

and over her knees; her hair is held by a violet sphendone in a high knot. At the left a woman standing in profile touches the stele pediment with her left hand, while her right hand hangs relaxed at her side; her sleeveless chiton, girded under a short overfold, has a violet stripe down the side and across the bottom; her hair is held up by a wide violet sphendone. At the right a youth nearly in profile leans on the staff in his left hand, and supports his head on his right hand, while the right elbow rests on his left hand. His red himation covers the left hand which holds the staff.

13. Athens, Private Collection, H. 0.34 m. Benndorf, *Griech. Sic. Vas.* Taf. xx, 1.

Ornament and scene in violet-gray; red and green are used for taeniae and details.

The broad stele on three steps has red taeniae on the steps, and is crowned with a moulding ornamented in green, and a pediment outlined in green with green acroteria, while the tympanum is red. On the upper step a woman sits in partial profile facing the left, supporting herself on her left elbow (?) and holding up an alabastron in her right hand; she wears a chiton with red stripes and about her knees is a green mantle. At the left a woman *en face* approaches, steadying with her right hand the flat basket of red taeniae on her left arm; she wears a sleeve chiton with red stripes. At the right another woman stands *en face*, a basket with wreath and taeniae on her left arm, and her right hand extended behind the head of the seated figure; her chiton has nearly disappeared but some of her himation remains. A sakkos (?) hangs in the field at the extreme right.

14. Athens, Nat. Mus. 1833, Cv. 1822 (Coll. 636). H. 0.52 m.

Palmettes in dull green with alternate leaves red; maeander, also in dull green, broken by dotted oblique crosses but not reversing. The scene is drawn in a brown red; dull green is used for a garment.

The broad stele is crowned by a pediment with acroteria. On the steps a woman sits at ease, facing the left; she supports herself on her left arm and raises her right hand nearly to her forehead; her chiton has disappeared, but the himation remains about her knees and behind her shoulders. At the left a woman brings a basket with taeniae; she wears a sleeveless dark green chiton with wide white girdle. At the right stands a youth holding a staff erect in his raised right hand (?).

15. New York, Metrop. Mus. 07.286.45. H. 0.38 m. **Plate XXVI.**

Hasty palmettes in black with alternate leaves red; maeander in black, broken by dotted oblique crosses, not reversing. The scene is drawn in full red; greenish black is used for garments and red for taeniae and details.

The stele is decorated with a taenia and crowned with pediment in which the tympanum and wings are solid red. On a block before it a woman with bowed head sits facing the left; in her lowered left hand is an alabastron (?) and on her right arm is a small flat basket. Her chiton has disappeared, but behind her and over her knees is a mantle with red border; her hair falls in curls over her shoulders. At the left an ephebos with bowed head approaches, holding two spears erect in his lowered left hand; the face is drawn nearly in front view. He wears a girded chiton with ray ornament in red at the top and bottom, a black chlamys, and on his shoulder a petasos. At the right a woman with bowed head

stands in partial profile, her right hand supporting her chin and her left hand under the right elbow. She wears a black sleeveless chiton with overfold; down the left side and at the bottom of skirt and of overfold is a red stripe.

16. Brussels, Mus. Cinq. A. 124. H. 0.52 m.

Palmettes in black with alternate leaves once red; the dull black maeander is broken by dotted oblique crosses. The scene is drawn in deep red; brighter red is used for garments and details, dull green, black, and a color now yellowish for garments.

The broad stele on two steps is crowned by a pediment with acroteria. On the upper step an ephebos sits facing the right, holding in his left hand the spear that rests on his left shoulder; he wears a greenish chiton and over his knees is an himation. A shield with light red interior rests against the steps on the left. At the left a bearded man leans forward on a staff which supports the light red mantle under his left shoulder; his right hand, palm in, is raised toward his chin. At the right a woman with bowed head stands *en face*, her right hand drawing the veil about her head, her left hand slightly raised; she wears a sleeveless chiton girded over overfold, now yellowish in color, and a veil over the back of her head.

The same type of stele noted on nos. 9, 10, and a similar figure seated before it, occur on nos. 11–16. On nos. 11, 12 a woman sits in easy attitude before the stele, and the standing figures on either side are gazing at her but bring no offerings. The drawing is vigorous and delicate, but lacks the striking individuality of that on nos. 9, 10. The use of violet for details, as on these two vases, is not very common in Class XIV. Number 13 I know only from the published description; the drawing is rather ordinary, but as in Class XIII much attention is paid to decorative lines in the drapery. In contrast with the vases previously discussed, both the standing figures are bringing offerings, and the seated figure holds up an alabastron which she may have taken from the basket before her. On no. 14, which is drawn with care but rather heavily, the seated woman leans on her left arm and raises her right hand in a gesture of adoration; one of the figures brings offerings, and she wears a chiton with the wide white girdle noted in Class XIII. On no. 15 only the seated figure holds the offerings brought to the grave, while the man and woman are gazing at her. No. 16 is hastily drawn in rather fine lines. Here the seated figure of the dead is a youth with shield and spear,[1] and again the standing figures gaze at him with right hand raised in adoration instead of bringing offerings. The use of yellow for garments is not common. On nos. 9, 10 it seemed reason-

[1] Cf. a vase formerly in the Collection van Branteghem (*Sale Catalogue* no. 197, H. 0.47 m., Attica). Before the stele with pediment sits a bearded man facing the right, with spears in his hand and a shield against his knees; at the left a youth holds out to him a helmet and a sword in its scabbard; at the right a woman brings a flat basket of offerings.

able to interpret the scene as representing the dead person with his companions as when living. On nos. 11–16 the seated figure is evidently the dead person, but the other figures, if any interpretation can be given, seem to be mourners at the grave rather than companions of his lifetime.

17. Athens, Nat. Mus. 1961, Cv. 1737. Eretria. H. 0.45 m.

The palmettes are in dull green with alternate leaves red; maeander also in dull green, complex and broken by dotted oblique crosses. The scene is drawn in red; red, green, and black are used for garments and details. The scene is nearly effaced.

The broad stele on two steps is crowned by triangular pediment above a leaf and dart moulding, and decorated with red taeniae; on one of the steps stands a duck or goose. At the left stands a man clothed in a red himation; before the stele a woman with flat basket of offerings, wearing a dark green himation; and at the right a second woman wearing a red chiton and dark green himation. Red taeniae are draped in the field.

The scene just described differs from the usual type in that all three figures are standing, the central one with a basket of offerings. The duck or goose here seen on the steps of the stele is found in the hands of a seated figure on nos. 50, 51 *infra;* it also occurred in the *prothesis* scene on no. 6. Though the scene is nearly effaced, it seems to have been drawn carefully with attention to detail and decorative effect.

18. New York, Metrop. Mus. 06.1169. H. 0.406 m. **Plate XXX, 3.**

Palmettes in black with alternate leaves red; unbroken maeander in black. The scene is drawn in black, with red wash over a few black lines for the hair; bright red is used for taeniae and details, black for a garment, and blue for a taenia.

The stele on two steps is decorated with taeniae, and crowned with ornamented moulding and pediment, tympanum red; near the base is a red taenia. Above the stele and at either side are draped taeniae, one blue, the others red. At the left a woman in profile with bowed head approaches, holding out in both hands a large flat basket with red taeniae; she wears a sleeve chiton with red stripes and a black himation; her short hair falls in separate locks about her head. At the right a woman *en face* approaches, slightly raising her relaxed right hand, and carrying on her left arm away from the stele a flat basket with red taeniae; her chiton shows traces of red stripes; her fluffy hair is in a low projecting knot.

19. London, Brit. Mus. D 85. Athens. H. 0.42 m.

Palmettes and maeander no longer visible. The scene is drawn in red varying to brown; violet is used for a garment, greenish black for details, and a black (once blue?) for taeniae.

The stele on two steps is decorated with taeniae, and surmounted by a pediment which is surrounded by a decorated moulding and has ornaments at the corners. At the

left a woman in profile sits on an irregular mound, holding out in both hands a basket which contains three lekythoi and two taeniae. She wears a sleeve chiton and over her knees is a violet mantle with green-black pattern on the edge. At the right an ephebos stands *en face*, his left leg relieved, holding two spears erect in his raised right hand; he wears a girded chiton with black pattern, a chlamys, a petasos on his shoulders, and red shoes. A taenia is draped in the field at the left of the stele.

The same type of stele and the same attention to decorative effect are found on these two vases where the scene consists of only two figures. On no. 18 both are women with baskets of funeral offerings; the red and blue taeniae draped in the field help to fill out the scene, and the striped garments increase the decorative quality. The use of black for outlines should strictly place this vase in the following class, but on the whole it finds closer analogies here. The lekythos figured by Stackelberg, *Graeber der Hellenen*, Taf. xlvi, 2, may belong at this point in the discussion. One of the figures on no. 19 is seated, and in her basket are lekythoi brought to the grave as offerings in addition to the taeniae. In this case the stele is elaborately decorated, a taenia is draped in the field, and the garments have a decorative pattern on the edge.[1]

20. Athens, Nat. Mus. 2038, Cv. 1830. H. 0.35 m.

Palmettes in dull green with alternate leaves red; an egg pattern replaces the usual maeander. The scene is drawn in red; blue is used for details, and a dull green wash for a garment.

The broad stele is decorated with wreath and blue taeniae, and crowned by a blue moulding with small palmette above the centre. At the left sits a woman draped in a dull green mantle. At the right a youth stands leaning on a staff in his right hand; he wears an himation with blue border.

21. Paris, Louvre, CA 467. Eretria. H. 0.495 m.

The high shoulder is black; mouth bell shaped; the simple, elongated maeander is in dull black. The scene is drawn in full red; blue is used for taeniae and details, brown for stripes of garment. Drawn with fine detail, *e.g.* for hair and eyes.

The broad stele on one step is encircled with three wreaths and several taeniae, and crowned with thin triple capital, the upper and lower parts of which are blue. At the left stands a youth *en face*, his right hand raised on an erect staff behind him; he wears an himation with brown ornament like a garland on the upper and lower edge. At the right a woman stands *en face*, her right hip thrown out, extending her right hand with a blue taenia, and carrying a flat basket of taeniae on her left hand away from the stele; she wears a sleeveless chiton girded over overfold, with perpendicular brown stripes.

[1] Cf the van Branteghem lekythos in the Burlington Club Exhibition for 1888 (*Catalogue* no. 52, H. 0.423 m., Attica). The stele, which is stained purple, is crowned by a pediment with three acroteria, on each of which is a green palmette, and decorated with green taeniae; at the left is a seated woman with violet mantle over her knees, holding out a flat basket with three lekythoi; at the right is an ephebos with two spears, wearing petasos, chlamys, and endromides.

22. Athens, Nat. Mus. 1840, Cv. 1712 (Coll. 639). H. 0.415 m.

Palmettes normal; maeander unbroken. The scene is drawn in red; another red is used for a garment.

The stele on one step is crowned with triple ornament. At the left a woman sits on a block, holding open the casket on her knees; she wears a sleeveless chiton and an himation about her knees, while her hair is held by a sphendone. At the right a youth approaches, holding out his relaxed right hand, palm down; he wears a short red mantle.

22a. London, Brit. Mus. 1900.12–14.7. H. 0.45 m. **Plate XXXI, 4.**

Palmettes in black with tight scrolls; maeander also in black, interrupted by stele top. The scene is drawn in fine lines of red brown; black, red, green, and violet are used for details.

The stele on three steps is decorated with red and black taeniae, and surmounted by double plinth with black maeander and three projections ornamented with palmettes. At the left an ephebos sits on a high stone or tumulus, grasping two erect spears in his raised right hand. He wears a chiton with band of short black bars at top and bottom, a chlamys, a petasos, and black boots; red and green marks on the stone may indicate a mantle or taeniae. At the right a woman with bowed head stands nearly *en face*, holding up a coin in her right hand, and in her left hand away from the stele carrying a crested Corinthian helmet. Her sleeveless chiton has a black bar ornament at the neck; a similar ornament at the waist seems to belong to her himation.

23. Berlin, Furtw. 2677. Athens. H. 0.37 m. **Plate XXX, 2.**

Form tall and slender; the palmettes are in dull black with alternate bright red leaves; the maeander, also in black, is unbroken. The scene is drawn in fine lines of violet red; bright red is used for details and blue for a garment.

At the right a slender stele on one step is surmounted by a peculiar, rather careless anthemion. At the left an ephebos on horseback approaches the stele; he wears a blue chlamys, a red petasos hangs on his shoulder, and he has red shoes; in his right hand he carries a spear.

A few vases of the present class show variations from the two usual types of stele. On no. 20 the stele is crowned by a decorated moulding above which is a very small palmette; the wreath about the stele and the free use of blue for details are noticeable. Number 21, which is drawn with much detail, shows the same wreath and the same free use of blue; the embroidered decoration on the youth's mantle is unique. On nos. 22 and 22a the stele has a triple ornament like the triple palmette which occurs with acanthus leaves on no. 3 (Berlin 2680); the drawing is sure and careful but the only color is the red of the youth's mantle. No. 22a is decidedly interesting for the figure of the woman at the right who holds out a plumed helmet in one hand, perhaps the helmet which the seated youth had worn

in battle when living, and in her right hand a coin. This coin, doubtless "Charon's obol," was found also in Class XI, 2, no. 5. Number 23 may be compared with no. 54 of Class XIII in that there is but one figure, a youth on horseback, beside the stele. The stele is slender and surmounted by a careless palmette. Blue is again used, and the drawing is vigorous but not careful.

24. **London, Brit. Mus. D 71.** H. 0.51 m. **Plate XXVIII, 2.**

Palmettes in dull black with alternate leaves red; the maeander, also in black, is broken by dotted oblique crosses and reverses. The scene is drawn in full red; black is used for vases and a garment border, violet for taeniae, blue for a garment, bright red for the edge of a garment, and orange-yellow for a necklace. The heads are drawn nearly in front view, and the lower eyelashes are indicated in detail.

The broad stele on two steps is crowned by a thin block from which rises a slender shaft with triangular top, and on which are at the left an alabastron beside a strigil hanging in the field, at the right a second alabastron and a black loutrophoros; about the main stele and the subsidiary shaft are fastened taeniae. On the upper step a woman sits facing the right with arms folded; she wears a sleeveless chiton, a blue himation with violet wash border is over her knees, and her sandals are fastened with black cords; about her neck is a necklace, and her long hair falls loose on her shoulders. Before her on the same step stands a lekythos. On a high mound of rude blocks at the left a man (?) sits with his feet on the upper step of the stele, his head bowed; he wears a mantle with bright red edge (surface damaged). At the right a woman stands *en face*, her left leg relieved, holding before her on her left arm a flat basket with black taeniae, and with her right hand touching the lekythos on the stele step. She wears a sleeveless chiton girded over overfold, with black border on both skirt and overfold.

This vase is unique in the kind of stele with its offerings; the nearest analogies are a lekythos of Class VI, 2 (no. 12; Brit. Mus. D 56), where a lyre and wreath, two pitchers, two lekythoi, and a krater stand before a mound, perhaps representing the objects contained in the mound, and a lekythos of Class V (no. 4, Berlin, Inv. 3262) with vases on the steps of the stele and a lyre and a casket on top. The objects here, with the exception of the lekythos on the steps, might possibly represent objects within the grave, though more probably they are offerings at the grave. The scene is also noteworthy in that the faces, nearly in front view, are drawn with great detail, especially for the eyes. Color is used with great freedom, and even the gold necklace and sandal straps of the seated figure are indicated. While the vase comes under the definition of Class XIV, and has some points of resemblance with nos. 9–10, it must be regarded as an experiment in lekythos painting by an artist who refused to submit to the traditional restrictions of his work.

25. Berlin, Furtw. 2682. Alopeke, near Athens. H. 0.57 m.

Shoulder without ornament; only the glaze lines enclosing space for the maeander remain. The scene is drawn in fine lines of dark reddish brown, varying to orange; blue, dull green, and violet are used for garments and details. The white slip is poor.

The wide stele on one step is decorated with violet and blue taeniae, and crowned with mouldings (cyma and abacus with vertical dark green strokes) and acanthus leaves now violet. On a block before the stele a bearded man in partial profile sits facing the right, holding two spears erect in his left hand; he wears a girded chiton, and behind and under him is a violet mantle, both with border of short green lines and violet fruit. At the left stands in partial profile a woman, who carries behind her on her right hand a flat basket with twigs, lekythoi, and blue taeniae, and raises her left hand slightly toward the stele: her sleeveless chiton with long overfold is decorated with perpendicular green strokes (leaves?) along the lower border, and with a garland of leaves and fruit or flowers hanging over her shoulder; her hair falls free in long curls. At the right a bearded man leans forward on a staff which supports the mantle under his right arm, while his right hand is extended toward the seated figure; the mantle is ornamented with horizontal sprays of green leaves at the girdle and the lower edge. In the field are draped two outline taeniae.

26. Berlin, Furtw. 2678. Athens. H. 0.405 m.

The palmettes are in dull black with added dark red leaves; the maeander, also in black, is broken only by the stele. The scene is drawn in full red, the hair in the same color; dark violet is used for taeniae and details, dark green for a garment, blue and greenish black for details, and dull pink for garment borders. Surface much injured.

The broad stele on three steps is crowned by red and blue plinths, and acanthus leaves which do not spread out as much as usual. On the second step sits a young woman, her feet toward the left, her body and head nearly *en face;* her hands are raised from her knees in a gesture of uncertainty. She wears a sleeve chiton with greenish black stripes and over her knees is an himation with dull pink edge; her hair is drawn with fine brush in loose fluffy curls. By her side lies a dark red taenia. At the left a woman stands in partial profile, steadying with her right hand the basket of dark red taeniae on her left arm; her himation with dull pink edge is drawn forward over both shoulders; her hair is short and curly. At the right a third woman stands in partial profile, her left arm at her waist supporting the right elbow as the right hand is raised to her chin; she wears a chiton now thick green with dull pink edge and girdle.

27. Wien, Hofmus. 622. H. 0.51 m. Benndorf, *Griech. Sic. Vas.*, Taf. xxxiv.

Palmettes in green-black with alternate leaves red; maeander, also in green-black, broken by dotted oblique crosses and the acanthus leaves of the stele. The scene is drawn in fine careful lines of full red, the hair drawn with the same brush; green-black and bright red are used for garments, and yellow for details.

The stele on three steps is decorated with taeniae and crowned with mouldings and spreading acanthus leaves. On the upper step in partial profile a youth sits easily, playing a yellow lyre; about his knees is a mantle with red edge. At the left a young woman with bowed head stands in partial profile, the left hip thrown out awkwardly, holding her

right hand down and her left hand up as if stretching a thread between them; she wears a sleeveless chiton girded over overfold, green-black with wide red border; her hair is short. At the right an ephebos stands *en face*, leaning on the short yellow staff in his left hand and extending his right hand behind the stele; he wears a chlamys with wide red border and black shoes.

28. Paris, Louvre, CA 536. Eretria. H. 0.47 m. **Plate XXVIII, 1.**

Traces of the palmettes remain on the shoulder, dull black with alternate red leaves; the maeander is in dull black broken by dotted oblique crosses, reversing. The scene is drawn in fine lines of full red, the hair in the same color, solid with fine strokes along the edge; bright red and dark green are used for garments and border.

The stele on three steps is crowned with acanthus leaves and a peculiar leaf ornament. On the steps a youth sits toward the right, his face nearly in full view; his right hand grasps two erect spears high up and his left hand rests on his knee; behind him and over one leg is a mantle with vermilion border. At the left a young woman in profile approaches, carrying a flat basket high up on her left hand and extending her right hand, palm up; she wears a dark green Doric chiton with red band down the side and along the bottom. At the right a youth in partial profile approaches, his right hand grasping an erect knotted stick; over his left shoulder hangs a red mantle. A red taenia is draped in the field at the right.

29. Paris, Louvre, CA 166. H. 0.47 m.

Palmettes in dull black with alternate leaves red; the maeander, also in dull black, is broken by dotted oblique crosses and reverses. The scene is drawn in quite fine even lines of red; for the hair a thin red wash is applied over a few strokes like the outlines; two shades of red are used for garments and details.

The wide stele on two steps is crowned with mouldings and two sets of acanthus leaves with details added in bright red (now generally gray). On the upper step a youth sits easily facing the right, his head bowed; a mantle with bright red edge leaves free only the right hand, in which he holds up an apple. The beginning of a beard is indicated on his cheek. At the left a youth in partial profile approaches, his head bowed, and his right hand on his hip; an himation in thick red is wrapped closely about him so as to leave only the right arm free. At the right a woman stands nearly *en face*, the right leg relieved; she slightly raises her right hand toward the stele, palm in, and on her left arm away from the stele she carries a flat basket of red taeniae; over her sleeveless chiton she wears a chitonion reaching to her knees with a wide notched border of red at the top and the bottom; her hair is in a loose flat knot. Behind her in the field hangs a wreath.

30. London, Brit. Mus. 05.6–8.1. H. 0.48 m. **Plate XXVII, 1.**

Palmettes and maeander no longer visible. The scene is drawn in fine red lines; for the hair a brown wash is applied over a few strokes like the outlines; dark red is used for a garment and taeniae, and light red for a garment and details.

The broad stele on three unequal steps is decorated with red taeniae and crowned with ornamented moulding, low scrolls, and a series of rather narrow leaves spreading from a red spot in the centre. On the upper step a youth sits in profile facing the right,

his left hand raised nearly to his forehead and his right hand lifted from his knees; he wears a light red chlamys and over his knees a mantle apparently red. At the left a youth in profile leans forward on a staff which supports the dark red mantle under his left shoulder; he holds out both hands as if with a taenia. At the right a woman stands *en face*, a flat basket on her left arm and her right hand extended toward the head of the seated youth; her garments have disappeared. Behind her in the field are draped dark red taeniae.

31. Athens, Nat. Mus. 1755, Cv. 1696 (Coll. 634). H. 0.575 m. Dumont-Chaplain, *Les céramiques de la Grèce propre* I, pl. xxiv.

Palmettes in gray-green with alternate leaves red; unbroken maeander also in gray-green. The scene is drawn in fine lines of red; greenish wash is used for a garment and violet wash for details.

The stele on three steps shows traces of taeniae, and is crowned by mouldings (one violet) and spreading acanthus leaves. On the upper step a woman sits facing the left, supporting her bowed head on her right hand. She wears a chiton with overfold, and her hair falling in long curls on her shoulders forms a background for her face. At the left a woman with bowed head stands in partial profile, her right leg relieved; she holds a taenia horizontally between her hands, as if about to decorate the stele; her sleeveless chiton with overfold is in a greenish wash with white border below. At the right an ephebos stands in partial profile, holding a spear erect in his raised left hand, and extending his right hand behind the shoulder of the seated woman; he wears a conical cap in dull green, a chlamys with colored border, and boots.

The more common form of grave monument in the present class is a rather broad stele or pillar on two or three steps, crowned by one or more mouldings and spreading acanthus leaves. On the vases just described, the scene is drawn in fine, even lines of full red with considerable care, and color is used with more or less freedom; the scene includes a figure seated before the stele and two standing figures; and in four instances a taenia is draped in the field. On no. 25 there is no trace of the usual maeander and shoulder ornament, but the acanthus leaves of the stele extend on to the shoulder; color is freely used, the garland of leaves and flowers noted on no. 2 occurs again, and the garments are embroidered in striking patterns along the edge. The drawing is detailed, but lacks delicacy. Number 26 has the usual palmettes on the shoulder; color is freely used for garments and details, but the embroidery of no. 25 does not recur; the order of the figures is the same as on no. 25, viz. a woman with basket of offerings, the seated figure of the dead, and a third figure, here a woman, in contemplative attitude. The head of the seated figure is nearly in front view as on no. 9. Number 27 shows a smaller palette, only yellow for the wooden staff and lyre in addition to the usual red and dull green. The fine detail of the drawing may be compared with that on

nos. 9–10, and there is something of the same effort for individual expression, though here it is more clumsy. The lyre in partial perspective and the attitude of the youth at the right show again the effort of the artist for something beyond his powers. Number 28, on which only red and dark green are used for garments, is also drawn with little success and much attention to detail. Number 29 is drawn with real delicacy and vigor except in the treatment of the hands; the wreath in the field and the wide notched border on the woman's chitonion exemplify the usual effort for decorative effect, though here the only solid color now visible is red. On no. 30 the woman with offerings, the seated youth and his standing companion are awkwardly drawn, and only solid red remains. And on no. 31 we find the same figures, drawn with much care and little delicacy. The long locks of the seated woman's hair form a partial background for her face, as on no. 5 of Class XIII and no. 7 of Class XII.

32. Athens, Nat. Mus. 1832, Cv. 1697 (Coll. 635). H. 0.60 m.

The palmettes and maeander are no longer visible. The scene is drawn in rather coarse lines of red which appear distinctly brown in the hair. Light red and blue are used for garments and violet wash for details. Damaged and restored.

The broad stele is crowned with violet acanthus leaves. On the steps a woman sits facing the right; she wears a light red chiton and blue (now green in places) himation; and her hair is supported by a sphendone (or wreath?). At the left was a woman, whose head alone remains. At the right a bearded man stands *en face* wearing a mantle with violet border, and at the extreme right is a tree covered with leaves.

33. Athens, Private Collection. H. 0.54 m. Benndorf, *Griech. Sic. Vas.*, Taf. xv.

Maeander in gray-green, broken by dotted oblique crosses and acanthus leaves of the stele top. The scene is drawn in shaded lines of red; gray-green and yellow-brown are used for details, and there are some traces of red on the garments.

The broad stele on two steps is crowned by thin mouldings with gray "triglyph marks" and spreading acanthus leaves. On the upper step a woman sits facing the right, with her right hand holding open the casket on her knees; she wears a chiton with yellow leaf ornament, and about her knees is a mantle. At the left a woman in partial profile approaches, with both hands drawing a light scarf over her shoulders; she wears a chiton with overfold. At the right another woman stands, her left leg relieved, raising her relaxed left hand to her face; she wears a sleeve chiton and himation. The hair of the women is loosely drawn back and gathered in a projecting round knot.

34. New York, Metrop. Mus. 06.1021.135. H. 0.45 m. **Plate XXVII, 2.**

Palmettes no longer visible; unbroken maeander in thin black. The scene is drawn in red with a thin reddish wash over a few strokes of outline color for the hair; two shades of red and a color now thin gray are used for garments and details.

The broad stele on two steps is crowned with several mouldings and spreading acanthus leaves, and decorated with taeniae. On the upper step sits a youth with bowed head, facing the right, his right hand on the left knee. He wears an himation with red edge, which covers his left hand. At the left a youth *en face* leans forward (on a staff under his left arm ?), his right hand on his hip ; he wears a bright red himation with dark red border (?). At the right a woman stands in partial profile, looking down at the seated youth ; her relaxed right hand is slightly raised and on her left arm away from the stele she carries a large flat basket containing two lekythoi and an alabastron ; she wears a sleeve chiton, now light gray ; her hair is held by a taenia in a loose knot, and in her ears are earrings.

34a. Boston, Mus. Fine Arts, 11.1275. H. 0.485 m. **Plate XXIX, 2.**

Palmettes in dull gray with traces of alternate leaves in red ; the gray maeander is broken by the acanthus leaves of the stele. The scene is drawn in rather fine lines of red-brown and the same color is used solid on two of the acanthus leaves ; dark red is used for the hair, staff and spears, and a garment ; light red for another garment.

The broad stele on two steps is decorated with taeniae and crowned with mouldings and acanthus leaves, of which two are in solid color and the others with reënforced outlines. On the upper step a youth sits facing the left, his right hand raised toward his head, his left hand holding two spears erect ; he wears a light red short chiton, chlamys, and petasos at back of his neck. At the left a woman approaches carrying a flat basket on her left arm ; her garments are no longer visible. At the right a bearded man, seen partly from behind, leans forward on a staff which supports his dark red himation under the left armpit ; his right hand is on his left shoulder.

35. Athens. Nat. Mus. 1892, Cv. 1765. Cerameicus. H. 0.52 m.

Palmettes in dull green with alternate leaves red ; unbroken maeander in dull green. The scene is drawn in red with a dull green wash for the hair ; dark red is used for a garment and details.

The broad stele on two steps is decorated with red taeniae and crowned with acanthus leaves. On the steps a youth sits facing the left ; he wears a red chiton and Corinthian helmet pushed back, and in his hand is a spear. At the left a bearded man leans lightly on the knotted staff in his left hand and extends his right hand, palm up, toward the seated youth ; he wears a dark red himation. At the right there remains the upper part of a young woman, holding up an alabastron in her right hand and carrying a flat basket on her left arm.

36. Athens, Nat. Mus. 1894, Cv. 1766. Cerameicus. H. 0.50 m.

Palmettes in dull green with alternate leaves red ; unbroken maeander in dull green. The scene is drawn in red, with dull green for the hair ; red is used for a garment, red and dull green for details.

The broad stele is crowned with acanthus leaves. On the steps a bearded man sits facing the right ; in his left hand is a knotted stick and he supports himself on his right arm ; he wears a loosely draped himation. At the left traces remain of a young woman

bringing a flat basket. At the right a youth stands *en face*, holding two spears erect; he wears a chlamys with a red border, and a petasos in red and dull green.

37. Athens, Nat. Mus. 1831, Cv. 1796 (Coll. 638). H. 0.57 m.

The palmettes have disappeared; simple maeander in gray-green. The scene is drawn in red; much damaged.

The stele is crowned with a group of acanthus leaves which break the maeander. On the steps a woman sits easily, facing the right; she extends her right hand, palm up, and in her left hand holds some object (a garment fold?) before her face; no color remains on her garments. At the left a bearded man stands *en face* leaning forward slightly on the knotted staff in his left hand; he wears an himation. From the right a woman approaches, carrying on her left hand a flat basket with wreath, and holding up an alabastron in her right hand; she wears chiton and himation, and is adorned with necklace and bracelets.

38. Athens, Nat. Mus. 1907, Cv. 1771. Cerameicus. H. 0.55 m.

Palmettes missing; maeander in dull green, broken by dotted oblique crosses. The scene is drawn in red; much damaged.

The rather slender stele is crowned with small acanthus leaves and anthemion. On the steps a woman sits facing the left, her bowed head on her right hand, and her left hand supporting the right elbow; she wears a sleeveless chiton and about her knees a mantle. At the left a young man holds out a helmet toward the seated woman. At right a young woman approaches, holding out a taenia (?) in both hands; her hair is short and she wears a chiton with long overfold, ungirded.

39. Athens, Nat. Mus. 1908, Cv. 1770. Cerameicus. H. 0.60 m.

Palmettes in dull green, with many leaves alternately red and green; maeander unbroken. The scene is drawn in red; greenish black is used for a garment.

The broad stele is crowned with acanthus leaves. On the steps a woman sits facing the left, her bowed head on her right hand, and her left hand supporting the right elbow. She wears a sleeveless chiton, and a mantle about her knees. Beside the stele is a very large lekythos. At the left stands a woman in profile, both hands raised to her head in gesture of mourning; she wears a sleeveless chiton and a dark green mantle with heavy fringe. At the right a bearded man leans on the cane in his left hand and raises his relaxed right hand (palm in) toward his head.

On nos. 32–39 the same form of stele is found with the figure of the dead seated before it, but the scene is drawn in shaded red lines and with less attention to detail than on nos. 25–31. On no. 32 no shoulder ornament remains, but color is freely used in the scene; the tree at the extreme right is very unusual (cf. no. 36 of Class XIII and the reeds on nos. 22 and 27 of the same class). The scene on no. 33 is drawn hastily but with considerable vigor; little color remains, but the scarf of the woman at the left and the embroidery on the chiton of the seated figure suggest the effort for decorative effect. The curve of the mouldings at the top of the grave monument seems to indicate

that a round pillar is intended. Here the three women might well represent the dead person seated in her home with two companions, as often in Class XI. On nos. 34–37, we find again the woman bringing offerings, the seated figure, and the spectator.[1] Little color is used, and the scene is hastily drawn in rather a fine manner; the seated figures on nos. 35-37 are particularly well done. The necklace and bracelets on the standing woman of no. 37 are very unusual. Numbers 38 and 39 do not repeat the usual formula of woman bringing offerings and spectator; on no. 38 a woman brings a taenia to decorate the stele, while a youth holds out his helmet toward the seated woman, as though he were handing it to his wife on his return from the army; while on no. 39 a man and a woman stand with gestures of mourning beside a seated woman who supports her head on her hand (cf. no. 38). The lekythos on the steps of the stele was noted on no. 24 and beside the bier on nos. 5–6. These vases also are drawn hastily but with some strength.

40. Brussels, Mus. Cinq. A 1022. H. 0.575 m. Collections de Somzée, *Catalogue de vente*, 1901, no. 102. Fröhner, *Collection van Branteghem*, no. 198.

Two palmettes in dull black with alternate leaves red extend from the handle toward the front; the unbroken maeander is also black. The scene is drawn in deep red with dull greenish black and brighter red for garments and details.

The stele on two high steps is in two parts, each crowned with acanthus leaves; the lower part is red with white perpendicular strokes, the upper part greenish black with similar white strokes; the second set of acanthus leaves is on the shoulder. At the side of the second step two plants are growing. On the upper step a woman sits facing the left, and resting her right forearm on a casket in her lap; she wears a sleeveless chiton and over her knees is an himation without color; her hair is in a high loose knot. At the left a woman stands *en face*, drawing forward in both hands from her shoulders a small mantle striped with red; she wears a sleeveless chiton of dark green with wide white stripe down the side, at the girdle, and across the bottom; her hair is in a loose low knot. At the right a youth leans forward on a red staff under his left shoulder, and draws his mantle forward over the right shoulder in his right hand; his left hand is slightly raised as if holding out some object; the garment is bright red with white border.

40a. Athens, Nat. Mus. 1800. Cv. 1776 (Coll. 665). H. 0.48 m.

No traces of palmettes or maeander. The scene is drawn in fine lines of reddish brown, and solid brown is used for a garment.

[1] Cf. a lekythos in the Collection Bammeville (Fröhner, *Catalogue* no. 8, H. 0.56 m.) drawn in *bistre* with red and green for garments, etc. Before a stele crowned with acanthus leaves a woman sits facing the right and holding in her right hand a *gouvernail*; over her knees is a green mantle; at the left is an ephebos wearing a chlamys and extending his right hand toward the stele; at the right is a woman extending her left arm horizontally and raising her right hand to her head.

The slender stele is decorated with three rows of spreading acanthus leaves. At the left a woman in sleeveless chiton and brown mantle brings a flat basket of offerings on her left arm; below her right hand, perhaps suspended by cords, is a casket with triangular top. At the right a woman, whose garments show no color, brings a smegmatotheke.

41. Dresden, Alb. Z.V. 759 (367).

Fragment. The scene is drawn in rather coarse lines of dark red.

The slender stele is ornamented with four rows of acanthus leaves. At the left stands a woman holding out a small basket. At the right an ephebos stands in partial profile, holding two spears erect in his right hand; he wears chiton, chlamys, and greaves (?).

Number 40 is peculiar in that the high slender stele with several rows of acanthus leaves is prolonged to the top of the shoulder, and the shoulder palmettes are adjusted to it. The plants at the side of the stele and the gestures of the standing figures are also peculiar. The scene is rather crudely drawn with much attention to details of hair and eyes. Number 40a and the fragment no. 41 have a somewhat similar type of stele, not prolonged onto the shoulder; both the casket and the smegmatotheke on no. 40a are unusual in the present class.

42. Athens, Private Collection. Eretria. H. 0.403 m.

Normal palmettes and unbroken simple maeander. Ornament and scene are drawn in red; a dark green is used for taeniae.

The rather slender stele on two steps is crowned by acanthus leaves which do not reach the maeander; about the shaft are tied two taeniae; behind it and projecting on both sides is a square "altar" on two steps. Behind in the field the ring of a wreath remains. At the left a woman in profile sits on a square block, holding out a flat basket on her left arm; she wears chiton and himation now without color. At the right an ephebos approaches, holding two spears erect in his left hand; he wears chlamys, high cap, and boots, now without color.

43. Bologna, Mus. Civ. 367. Athens. H. 0.355 m. Heydemann, *Drittes Hall. Winck. progr.* S. 57, no. 1399.

Palmettes in dark green with alternate leaves dark red; the complicated maeander, broken by dotted oblique crosses and not reversing, is also in dark green. The scene is drawn in full red; dark green is used for a garment and details, red for details.

The slender stele on two steps is crowned with mouldings and spreading acanthus leaves and ornamented with red and green taeniae; behind it on both sides is seen an "altar" with egg moulding. At the left an ephebos sits with bowed head, holding two erect spears in his raised left hand; he wears a short chiton with red and green pattern, a chlamys, a petasos on his shoulder, and dark green boots. At the right a woman in partial profile approaches, her head bowed, drawing about her a dark green mantle or scarf in her raised left hand; she wears a sleeveless chiton with long overfold.

On these two vases the acanthus stele is rather slender, and on both sides of it is seen the rectangular base or "altar" frequently noted in Class XIII. On no. 42 the woman is seated and the youth standing;

on no. 43 the youth is seated and the woman standing. The fact that the "altar" is seen on both sides of the stele separates these vases from the type of Class XIII; further no. 42 is distinctly larger than lekythoi of the previous class, and the peculiarly decorated garments on no. 43 as well as the manner in which the woman holds her scarf find analogies in Class XIV rather than in Class XIII. The lekythos figured by Stackelberg, *Graeber der Hellenen*, Taf. xliv, 1 apparently belongs with nos. 40–43.

44. Boston, Mus. Fine Arts, 01.8130. H. 0.34 m. **Plate XXXI, 2.**

Palmettes in dull gray with alternate leaves bright red; the gray maeander is broken by stele top and dotted oblique crosses. The scene is drawn in fine even lines of full red with similar lines for details of the loose hair; violet wash is used for garment border and details, bright red for taeniae and details, dark green for a garment. Surface badly weathered.

The stele on one step is decorated with red taeniae and crowned with mouldings, five acanthus leaves, and five small narrow leaves at the very top; bright red is used on the egg moulding, and for three of the narrow leaves, violet wash for two of the latter and for the border of acanthus leaves. At the left a woman stands in partial profile looking down at the naked baby she carries in her arms, while the baby looks up and raises its right hand to the mother's neck. Her chiton is not visible; her himation with violet wash border is drawn up over the back of her head. At the right an ephebos stands nearly *en face*, the left leg relieved, holding two spears erect, point up, in his raised left hand. His short chiton (once red?) hangs loosely from the left shoulder; he wears also a long green chlamys with violet wash border, pushed back, and a bright red petasos on his shoulder. At the back of the vase a large red taenia is draped in the field.

The vase just described is intermediate in size between the norms of Class XIII and of Class XIV, but the fine even lines of the drawing resemble those of certain vases in the present class, on which a taenia is frequently draped in the field as here (cf. nos. 25, 28, 30). On two lekythoi previously discussed (Class V, no. 16 and Class XI, 4, no. 16) a dead child is brought to the stele, and more frequently a living child is seen on the ground near its mother (Class VI, 1, nos. 14, 25; Class IX, 1, no. 20, etc.); the nearest analogy to the present scene is found on vases representing a woman at home (Class IV, 2, no. 11a; IV, 3, no. 7; V, no. 1). This mother may represent the dead person at the grave, or possibly she is a mourner. The definite characterization of the person, here as a mother, is not uncommon in Class XI, but is most unusual in the present class.

45. Dresden, Alb. Z.V. 758 (365). H. about 0.25 m.

The palmettes have nearly disappeared; the simple maeander in dull black is interrupted by the acanthus leaves on top of the stele. The scene is drawn in rather coarse lines of dark red; dark red and blue are used for garments.

The wide stele at the right is crowned with simple acanthus ornament. In front a woman sits facing the left; she wears a chiton and over her left shoulder and knees is a red mantle. At the left a woman *en face* approaches, carrying on her right arm away from the stele a flat basket, and with her left hand drawing the himation forward from her shoulder; of the chiton only traces remain; the himation is blue with red border.

46. Athens, Nat. Mus. 2011, Cv. 1798. H. 0.43 m. Dumont Chaplain, *Les céramiques de la Grèce propre*, I, pl. xxxvi.

Palmettes in gray-green with alternate leaves red; maeander also in gray-green. The scene is drawn in red; greenish black is used for garments and details, red and yellow for details.

The stele on two steps is decorated with red taeniae and crowned by small acanthus leaves on either side of a circular ornament. At the left an ephebos sits facing the right, his right arm resting on the shield beside him; his conical red cap hangs on the spear which stands erect behind him; he wears a dark green corselet with details in red and yellow on the shoulder pieces and elsewhere; about his knees and over the block on which he sits is a mantle with red edge, and his boots are dark green. At the right a woman in partial profile approaches, her relaxed right hand raised nearly to her chin; she wears over her chiton a short chitonion or "jacket" which is dark green with yellow border above and below, and over the back of her head is a veil or scarf with fringed edge.

47. Athens, Private Collection. H. 0.45 m.

Palmettes in red and a color now gray. The complicated maeander, broken only by the acanthus leaves, and the scene are drawn in full red. Dark gray is used for garments and details; yellow-brown and two shades of red for details.

The broad stele is crowned by plain mouldings and acanthus leaves; one moulding and the edges of the leaves have a dull grayish wash applied. At the left on a low round tumulus with taeniae in brown and two shades of red, a woman sits in partial profile, holding out in both hands an ornamented box. Her chiton has bright red sleeves and a gray ornament on the body; about her knees is a dark gray himation. At the right an ephebos stands in partial profile, holding two spears in his raised left hand and extending his relaxed right hand, palm in, toward the base of the stele. He wears a short chiton and chlamys, both with gray ornament on the edge, and shoes, brown below and gray above.

48. Athens, Private Collection. Aegina (?) H. 0.54 m. Benndorf, *Griech. Sic. Vas.*, Taf. xxii, 2.

Ornament and scene are drawn in a brown-red. Gray is used for garment and details, bright blue for garment and details, and yellow for taeniae.

The broad stele on one step is decorated with blue wreaths and taeniae of blue and yellow, and surmounted by spreading acanthus leaves on either side of a small palmette which is reserved white on a gray background. At the left a woman in profile sits on a pile of stones, drawing her gray himation closely about her; near the top of her garment is a band of leaf ornament. At the right a youth stands in partial profile, holding a spear erect in his raised left hand; he wears a loosely draped blue himation.

49. Paris, Louvre, MNB 440. H. 0.485 m. **Plate XXIX, 1.** Pottier, *Léc. blancs att.*, p. 147, no. 55.

Mouth spreading, bell shaped ; the high sloping shoulder is without ornament ; the maeander also is lacking, though the lines above and below are present. The scene is drawn in lines now yellow-brown (once red ?) ; thick violet is used for taeniae, bird, and details, and green for leaves.

The wide stele on one step is decorated with violet taeniae, and surmounted by decorated plinth and bunch of acanthus leaves, the alternate ones violet. At the left a woman sits on a violet seat, and bends forward holding out a violet duck in both hands ; she wears a sleeveless chiton and over her knees is an ornamented himation ; her hair, in a low, small knot, is drawn in separate curls. At the right a woman stands *en face*, turning her head away from the stele, but looking back and holding her right hand out, palm down, toward the stele. She wears a sleeveless chiton, over which a wreath of green leaves and violet flowers is hung over the left shoulder and under the right hand ; the head is rudely repainted. Violet taeniae are draped in the field above.

50. Karlsruhe. H. about 0.40 m. **Plate XXX, 1.**

Palmettes and maeander now missing. The scene is drawn hastily in full red ; a greenish gray is used for details.

The broad stele on one step is crowned by square blocks with ornament in gray perpendicular strokes, and large acanthus leaves, the central one gray ; about it are taeniae now gray. At the left a woman in profile sits on a square block, her feet crossed easily, holding out a goose (?) in both hands. She wears a chiton with short sleeves, and about her knees is a mantle with ornament in gray ; her hair is loosely gathered in a low knot with some free curls. Behind her a taenia is draped in the field. At the right a bearded man turns away from the stele, looks back at it, and extends his relaxed right hand (palm down) toward the goose. His himation is now without color.

51. Athens, Nat. Mus. 1837, Cv. 1726. H. 0.42 m. Pottier, *Léc. blancs att.*, p. 146, no. 49.

Palmettes in dull green with alternate leaves red ; simple maeander in dull green. The scene is drawn in coarse brown lines, almost glossy. Traces of green on a garment.

The broad stele is crowned by spreading acanthus leaves. At the left a seated youth holds out a goose towards the stele ; over his knees is a mantle with traces of green. At the right a second youth stands *en face*, raising his right hand slightly toward the stele, palm in, and holding his left hand high up as if grasping a spear ; he wears a short chiton and a high brown conical cap.

52. New York, Metrop. Mus. 06.1021.136. H. 0.413 m.

Traces remain of the black palmettes with alternate leaves red ; the maeander is also in black. The scene is drawn in full red, with hair in the same ; traces of red are seen on a garment.

The stele on two steps is decorated with taeniae, and crowned with mouldings and acanthus leaves. At the left a bearded man leans forward on a staff which holds up the red mantle under his left shoulder. At the right a youth sits in partial profile on a pile of

stones, his left hand on his knee, his right hand raised and grasping an erect spear; he wears a chlamys and high pointed cap.

53. Athens, Nat. Mus. 2010, Cv. 1791. H. 0.36 m. Pottier, *Léc. blancs att.*, p. 144, no. 38.

Palmettes in dull green with alternate leaves red; unbroken maeander in dull green. The scene is drawn in red with a thin wash for the hair; bright red is used for a garment and details.

The broad stele is crowned by three thin mouldings ornamented with dots and acanthus leaves, and decorated with taeniae. At the left is a seated man (nearly effaced) in a red himation which leaves the right shoulder uncovered. At the right a woman stands *en face* looking at the stele; on her left arm she carries a flat basket with pendant red taeniae, and her right hand is slightly raised toward the stele.

54. Cambridge, Fitz. Mus., Gard. 141. H. 0.36 m.

Normal palmettes and maeander broken only by acanthus top of stele. The scene is drawn in a dark red, varying toward gray.

The rather broad stele on two steps is crowned by acanthus leaves. At the left a woman stands in partial profile, carrying on her right arm a flat basket and raising her relaxed right hand toward her forehead; her chiton is without fold or ornament. At the right an ephebos sits in an easy attitude on a block covered by his chlamys; his right hand rests on his knee, and his raised left hand holds two spears erect. He wears only a high cap and red boots.

On the vases just described and those which follow the scene consists of two figures beside a rather broad stele or column crowned by acanthus leaves. On nos. 45–48 color is somewhat freely used, the decorative element is emphasized, and the drawing though hasty is fairly good. On no. 46 the figure at the left seems to be a dead youth, whom the woman approaches with gesture of adoration. The detail of the garments, and the free manner in which the woman's veil or scarf floats out behind are noteworthy. The same effort for decorative effect is noticeable on nos. 47 and 48, where a youth with spears stands before a seated woman; in its use of color a vase published by Stackelberg (*Graeber der Hellenen*, Taf. xliv, 2) with an acanthus stele may be compared with them. On no. 48 a wreath of leaves is embroidered on the upper part of the woman's mantle; probably the wreath or garland of fruit and leaves on the upper and lower parts of the woman's mantle on no. 49 should also be regarded as embroidery (cf. also nos. 6, 25). On nos. 49, 50, and 51 the seated figure holds out a duck or goose toward the stele; this may be an offering brought to the grave, or a household pet in the hands of the dead person. The similarity of the two figures on nos. 49-50 suggests that these vases may have been made as a pair. The seated figure,

which also occurs on nos. 52–54, may regularly be interpreted as the figure of the dead. In view, however, of the general character of the scenes in this class, which for the most part repeat types already familiar without attaching to them a definite meaning, it is wiser not to insist on this interpretation.

55. Athens, Nat. Mus. 2017, Cv. 1790. H. 0.305 m. Pottier, *Léc. blancs att.*, p. 141, no. 23.

Palmettes in dull green with alternate leaves red; unbroken maeander in dull green. The scene is drawn in red; thin black is used for a garment. Much rubbed.

The broad stele is crowned with acanthus leaves. At the left stands a woman with flat basket; her garments have disappeared, leaving only the outlines of her figure. At the right is a youth wearing a black chlamys and pilos; he extends his right hand, palm down, toward the stele, and his left hand is raised as if it held a spear.

56. Athens, Nat. Mus. 2012, Cv. 1787. H. 0.355 m. Pottier, *Léc. blancs att.*, p. 143, no. 35.

Palmettes in dull green with alternate leaves red; careful unbroken maeander in dull green. The scene is drawn in red, with solid red for garments and taeniae.

The broad stele is crowned with acanthus leaves and decorated with large red taeniae; the steps are no longer visible. At the left stands a woman in a sleeveless chiton, holding out in both hands a flat basket with red taeniae. At the right a bearded man in a deep red himation leans on the thick staff in his right hand.

57. Athens, Nat. Mus. 1764, Cv. 1778. Athens. H. 0.38 m.

Much damaged. The scene is drawn in red, and another red is used for a garment and for taeniae.

Traces of the stele remain. On one side stands an ephebos with red chlamys, holding two spears erect; on the other, a young woman, carrying a flat basket from which hang red taeniae.

58. Athens, Nat. Mus. 1765, Cv. 1779. Athens. H. 0.32 m.

Much damaged. The scene is drawn in red and another red is used for garments and details.

The stele is decorated with red taeniae and crowned with acanthus leaves. On one side an ephebos stands holding two spears erect; on the other side stands a young woman carrying a flat basket from which hang red taeniae.[1]

59. London, Brit. Mus. D 86. H. 0.38 m.

Elongated palmettes in black with alternate leaves red; maeander also in black. The scene is drawn in red, with dark red for taeniae and garment borders.

The stele on two steps is decorated with many taeniae, and crowned by egg moulding and three acanthus leaves in outline. At the left a youth stands in profile, holding out his left hand, palm up; he wears a large mantle with red border. At the right a woman standing *en face* steadies with her right hand the basket of taeniae on her left arm; she wears a sleeveless chiton with coarse stripes in faded red, and her hair is in a low knot.

[1] Athens, Nat. Mus. 1798, Cv. 1806 may be classified at this point as no. 58a. The only peculiarity is that the man wears a helmet.

The scenes on these vases consist of a stele crowned with acanthus, a woman bringing a flat basket of offerings, and a man standing as a spectator. No. 55 is drawn with considerable care. No. 59 has a fairly slender stele with many taeniae about it, and it also is drawn with some care. Little solid color or garment decoration remains, and the vases have no interest except as showing the demand even for hastily drawn lekythoi of the present class.

Conclusion of Class XIV

In the present class the slender shape of the lekythoi, the chalky slip, the red used for drawing the outlines, and the two types of stele recall Class XIII. The vases, however, are larger, usually 0.40 to 0.50 m. in height; and ordinarily the drawing is more careful and the figures less conventional than in the previous class. The ornament on the high sloping shoulder is in thin black with alternate red leaves in the palmettes. This ornament and also the maeander are no longer visible on nos. 2, 3, 6, 8, 19, 25, 30, 32, 34, 37, 38, 40a, 49, 50; Furtwängler (*Vasensammlung in Berlin*, no. 2680–2682) uses this mark as a means of classification, but the omission may be accidental or the result of fading, as seems to be the case sometimes in earlier classes. On no. 40 the stele is carried to the top of the shoulder, with a palmette on each side; and on no. 21 the shoulder is black like the neck.

The scene is drawn in deep red, usually in shaded lines; in certain instances (nos. 1, 5, 9, 10, 22a, 25–31, 40a, 44) the lines are fine and not shaded, and these vases are drawn with more care and detail than the others. A preliminary sketch with a sharp point is visible on no. 1. Thin black is used for a garment or details on twenty-eight of these vases, and one or two shades of red on thirty-nine, the two colors often appearing on the same vase. On the more careful and more decorative vases other colors appear in some variety — blue on nos. 3, 9–11, 18, 20, 21, 23–26, 32, 45, 48; yellow on nos. 3, 16, 27, 33, 47, 48 and orange on no. 24; thick violet on nos. 2, 3, 5, 6, 12, 19, 22a, 25, 26, 49, and thin violet on nos. 11, 24, 31, 32, 44; a gray-green wash on nos. 2, 10, 20, 33, 34, 47, 50; light green on nos. 9, 15, 22a, 25, 49; and pink on no. 26. Narrow stripes of red or black occur on six vases and a broad garment border of red or black or violet on twelve vases; this decoration is less common than in Class XIII, and the use of black stripes on red does not occur here.

A decorated border is to be noted on nos. 5, 15, 22a, 29, 33, 43, 47; on nos. 2, 3, 6, 21, 25, 48 and 49 a garland of leaves and flowers or fruit occurs, which in some cases is clearly embroidered on the garment, while in other cases it may be either embroidery or possibly an actual garland worn over the garments. This embroidery, which is found only here, goes with the free use of color and the ornamental lines of the drawing, as part of the effort for decorative effect which was noted under Class XIII.

The Charon scenes (nos. 1–4) are more elaborate than similar scenes in Class XIII and perhaps lack something of the simple charm of those scenes. The stele (nos. 1–3), the taenia hanging in the field (no. 1) and the woman bringing offerings, indicate a confusion of grave scenes and Charon scenes, which leaves only decorative value to the result. On no. 3 the scene is worked out more consistently, but the stele still occupies a prominent place. Of the *prothesis* scenes no. 5 is drawn carefully and literally, even to the lekythos in actual use beneath the bier; no. 6 is only interesting for the very large lekythoi which stand behind the bier; their size suggests that they may be intended for grave monuments, though grave monuments are not found in other examples of the *prothesis* scene (except Class XIII, no. 9). The *depositio* scene (no. 7) closely follows similar scenes in classes VI and XI, but the difference in the drawing is very marked. The battle scene also (no. 8) is vigorous and effective in composition, but lacks the grace and delicacy which characterize earlier work.

The stele scenes are grouped for convenience according to the type of stele and the number of figures represented. On nos. 9–19 the stele is surmounted by a pediment with acroteria as on no. 1, and on nos. 9–17 three persons are present; on nos. 25–59 as on no. 2 the grave monument is a wide column or stele crowned with acanthus leaves, and on nos. 25–40 the scene includes three figures. On nos. 3, 20–24 the fineal of the stele varies in form. The triple plinth found in Class XIII, however, does not occur, and the rectangular "altar" behind the stele is found only on nos. 42–43. The stele is decorated with several taeniae, occasionally the acanthus leaves are in solid color, and the pediment with acroteria is regularly ornamented somewhat richly with color.

The typical scene on fully half these vases consists of a seated figure before the stele with a man and a woman standing at either side. On nos. 9, 10, 16, 22a, 25, 28, 35, 43, 52, and 54 (cf. 34a) the seated figure is that of a young warrior with spears resting against his

shoulder, and on no. 16 a shield is standing on the ground beside him; clearly this is a type of vase made for use at the burial of youthful warriors. On no. 27 the seated youth is playing a lyre, as occasionally on lekythoi of earlier classes, and on no. 29 he is holding up an apple; in these cases also it should be regarded as the figure of the dead person. The seated woman may be holding up an alabastron (no. 13, cf. 15), or holding a casket (nos. 33, 40) or a small flat basket (no. 15); sometimes she supports her head on her hand (nos. 31, 38, 39), or grasps the garment beside her head (*e.g.* no. 37), or her hands lie on her lap (nos. 11, 24); occasionally she leans back supporting herself on one arm (*e.g.* no. 14); once (no. 14, cf. the youth on no. 30) her hand is raised to her head in the gesture of adoration noted in Class XIII. There is no one type for the dead woman corresponding to that for the dead youth, but in general the attitude is of a person rather apart from the other figures in the scene. The standing figures show rather more variety than in Class XIII. The man leaning on a staff or crutch under his left armpit occurs on nos. 20, 25, 30, 34, 34a, 40, 52; ten times we find the man with an erect staff in his hand, and twelve times the youth carrying spears either erect or on his shoulder. The woman bringing a flat basket with offerings is found on twenty-five vases, but the attitudes of this figure vary considerably, and it is noteworthy that on fully twenty-two examples no offerings at all are brought to the grave. Other offerings than those on the flat basket are the taenia (*e.g.* nos. 31, 38) the casket (nos. 22, 40a), the goose (nos. 49–51), the alabastron (nos. 35, 37), the helmet (no. 22a), the smegmatotheke (no. 40a). Of the gestures noted especially in Class XIII the hand raised slightly from the side is found on nos. 25, 51, 53, and the relaxed hand raised to the head in adoration on nos. 16, 30, 33, 34a, 39, 46, and 54. The hand extended (palm up) is found fourteen times; twice a man's hand rests on his hips, the elbow out (nos. 29, 34); more commonly than before a woman supports her head on her hands (nos. 12, 15, 26, cf. 31, 38, 39), or draws forward the garment over her shoulder (nos. 10, 16, 33, 37, 40, 43, 45). The gestures of lamentation occur on no. 39 as well as in the *prothesis* scenes (nos. 5–6). Attention has been called to the man on horseback on nos. 8 and 23. It appears that the scenes show much more variety of figures than in Class XIII, and often they are more carefully studied.

The garments are much the same as in Class XIII, just as should be expected in classes nearly contemporaneous. Women wear a

sleeveless chiton, often with an overfold which may be girded (*e.g.* no. 1); over this a short sleeveless chitonion occurs sometimes (*e.g.* nos. 29, 46) or a veil (no. 16) or a light scarf (no. 33), and the himation is frequently added. The necklace (nos. 24, 37), earrings (no. 34), bracelets (no. 37), and sandals (no. 24) are details very rarely found on vases drawn in matt color. The young men are drawn with a short chiton (nos. 1, 7, 25, 34a, 43) and perhaps a corselet (*e.g.* no. 46) or an himation, more commonly than with a chlamys (nos. 8–10) and the high round cap or pilos is used rather than the petasos; quite generally their high boots are indicated in color. The figure draped to the neck in a mantle, often noted in earlier classes, does not occur here. Even more than in Class XIII attention is paid to the treatment of the hair. Occasionally the hair of the women is supported by a sphendone (nos. 11, 12, 32, 34) but generally it is gathered in a loose knot which may stand out from the back or the top of the head; short hair is seen on nos. 18, 26, 27, 38, and on nos. 15, 24, 25, 31 the hair hangs in long curls over the shoulders, forming a background for the face on no. 31.

The only object commonly found in the field is a taenia of red or blue or violet draped from the top of the scene (nos. 6, 9–12, 17–19, 25, 28, 30, 44, 49, 50). Reeds at the side are present in the Charon scenes, and a tree is found on nos. 8 and 32. A wreath hangs in the field on nos. 6, 29, 42, and a sakkos on no. 13, but the flying soul does not occur. Number 24 is peculiar in the number and variety of utensils on or about the stele; a plant grows beside the stele on no. 40, a goose (or duck) stands on the steps on no. 17 and a lekythos on nos. 1 and 39. The lekythoi in the *prothesis* scenes (nos. 5, 6) have been discussed above in connection with these scenes.

The provenance of these vases, so far as known is as follows: eight from Eretria, thirteen from Athens, and four more from the vicinity of Athens. Some of the finest examples (*e.g.* nos. 9, 10) and some of the poorer examples were found in Eretria. So far as data are at hand there is nothing to indicate whether or not there was a local manufacture of these vases in Eretria in addition to their manufacture in Athens; but there is not the same homogeneity in this class as was the case in Class XIII. On the vases with two figures and occasionally on vases with three figures the drawing is hasty and at times careless; on the other hand many of the scenes with three figures, especially the scenes drawn in fine lines, are drawn carefully with much attention to detail. The faces nearly in front view (nos. 9, 10, 15,

24, 26, 28) and the occasional effort to give an individual expression to the figures hardly occur outside the present class. The effort for decorative effect in line and color is no less marked than in Class XIII, with which this class seems to be contemporaneous. Even in the more careful examples the drawing, vigorous and effective as it often is, lacks the grace and refinement which was so characteristic of Classes X and XI.

CLASS XV: LATER LEKYTHOI (MAINLY SMALL) WITH SCENE IN GRAY OUTLINE

THE present class consists of a series of lekythoi for the most part about 0.30 m. in height, on which the scene is drawn in thinned black or gray, and red is frequently used for the hair. After three larger examples with scene in gray outline and red for the hair, the vases are classified according to the type of stele — the rounded tumulus on a base, the rather wide stele or column crowned by spreading acanthus leaves, and the stele crowned by simple plinths; there remain at the end three examples which perhaps find their closest analogies here, though they do not correspond exactly with other vases in this class. These lekythoi are differentiated from examples in Classes IX and XI, where gray is also used for outlines and rarely red for the hair, by the character of the drawing and the use of solid color. In general they are contemporaneous with Classes XIII and XIV, or slightly later.

1. Athens, Nat. Mus. 1834, Cv. 1842 (Coll. 681). H. 0.40 m.

Palmettes, not of the usual form, in dull green with alternate leaves red; unbroken maeander in dull green. The scene is drawn in gray with brown for the hair; brown and dull green are used for garments. Much damaged.

In the centre is a tuft of high reeds. From the left a youth with brown shield and Corinthian helmet pushed back presses forward into the reeds. From the right a second youth in dull green chlamys and hanging petasos, with two spears in his right hand, hastens to meet his opponent.

2. Munich 2785. H. 0.38 m.

Neck high and mouth large. Palmettes in dull black with alternate leaves now brown; the unbroken maeander also dull black. The scene is drawn in thin black varying toward violet-gray, the hair brick red; black and red are used for taeniae and details.

The stele on two steps is crowned with mouldings and three projections, of which the two at the sides show each half a palmette as if the stele were a round column. At the left a bearded man leans forward on a crutch under his left shoulder, the left foot drawn back, and in his right hand he holds out toward the stele a red taenia and a bird; his himation leaves the right side of the body free. At the right a woman approaches the stele and bends forward, holding out in both hands a flat basket from which hang red and black taeniae; her sleeveless chiton, girded, has stripes or fold-lines now brown; the curly hair is in a loose low knot.

3. Mannheim, Case 178. H. 0.46 m. *Jahr. arch. Inst.* V (1890), A.A., 153.

High sloping shoulder and large neck. Palmettes in dark green with alternate leaves red; unbroken maeander in greenish black. The scene is drawn in the same black, fading toward a violet; the curly hair is barely outlined in black and filled in with dark red. Partly repainted (?).

The stele has four sets of acanthus leaves and at the top a large block on which is the front part of a creeping child (?) as if in relief. At the left a woman in partial profile approaches, carrying on her right hand away from the stele a flat basket with two wreaths, and raising her left hand to her forehead; she wears a chiton girded under an overfold, without color; her hair projects in a large loose knot behind. At the right stands a bearded man in partial profile, his right hand extended toward the stele. The red hair and himation and the black beard are apparently repainted.

Three vases about 0.40 m. in height have the characteristic gray outlines and red or brown hair of the present class. The scene on no. 1 resembles that on no. 8 of Class XIV, except that here both the warriors are on foot and reeds or bushes intervene rather than a tree. The scene here also resembles that found on grave monuments, for example the Archenautes stele in Athens. The vase is much damaged, but apparently the drawing is finer than is customary in Class XV. Number 2 also is drawn with some care, and the two figures bending forward in profile form a rather striking composition. The stele with triple palmette, apparently on three sides of a column, was noted on no. 3 (with acanthus leaves) and no. 22 of Class XIV; while offerings are regularly brought to the stele by a woman, a bird, the pet of the deceased, is occasionally brought by a man (*e.g.* Class X, 2, nos. 20, 23; 3, no. 8). The scene on no. 3 is interesting in spite of repainting because of the figure of a creeping child (?) on the upper block of the stele; on nos. 13 and 14 of Class VI, 1, figures are represented on top of the stele, apparently reproducing what might have been represented in relief on the stele, and on no. 5 of Class V small figures are actually drawn in the pediment of an altar-like tomb. The four rows of acanthus leaves occur rarely in Classes XI and XIV.

4. Paris, Louvre, MNB 623, Lec. 114. H. 0.25 m. Pottier, *Léc. blancs att.*, p. 149, no. 69.

Only traces of the palmette remain on the shoulder; simple maeander in black. The scene is drawn in dull black; red is used for the hair and blue for a garment. Drawing coarse.

The high ovoid tumulus on one step is decorated with black taeniae. At the left a youth stands in profile, wrapped to the neck in a blue himation. Before him a ψυχή flies

toward his head, with gesture of lamentation. At the right a woman stands holding out her right hand toward the tumulus, and carrying a flat basket on her left arm.

5. Dresden, Alb. Z. V. 2040. Laurion. H. of fragment 0.185 m.

Mouth missing. The palmettes have disappeared and the maeander is replaced by a leaf ornament in dull black. The scene is drawn in dull black, with red for the hair and taeniae.

At the right is a high tumulus on a step, decorated with red taeniae. At the left a nude boy leans forward on his left arm which rests on an irregular mound, and extends his relaxed right hand toward the tumulus.

6. Athens, Private Collection. Peiraeus. H. 0.22 m.

The coarse palmettes and careful complicated maeander are in thin greenish gray. The scene is painted in the same color, with deep red for the hair and for taeniae.

At the right is an ovoid tumulus on two steps, decorated with red and gray taeniae. At the left stands a woman, bending forward and holding out a flat basket with taeniae and pomegranate; she wears a sleeveless himation decorated with gray stripes.

7. Athens, Nat. Mus. 1976, Cv. 1746. Eretria. H. 0.195 m.

Ornament missing. The scene is drawn in coarse gray lines with a reddish wash for the hair; red with green stripes is used for a garment, and blue for taeniae.

The high ovoid tumulus is decorated with blue taeniae. Before it stands a youth *en face* in a large red mantle, his right hand raised to his forehead.

On four small lekythoi with gray outlines and red for the hair a high ovoid tumulus draped with taeniae takes the place of any other grave monument (cf. no. 18 of Class XII and many examples of Classes VII and VIII). On nos. 4 and 7 blue is used in addition to the usual red and dull green, as not infrequently in Class XIII, and on no. 6 stripes decorate a garment. The closely draped figure of the youth on no. 4, before whom flies a small soul, may represent the dead person as in earlier classes. Numbers 6 and 7 are quite small examples with only one figure, a mourner at the grave; and on the fragment no. 5 only one figure is visible.

8. Dresden, Alb. Z.V. 2037. Laurion. H. 0.29 m.

Palmettes in thin black with alternate leaves red; the simple maeander and the scene are also drawn in thin black, with bright red for details. Nearly erased.

On two steps stands a high tumulus and a stele with round top. At the left an ephebos in partial profile stands with head bowed, his left hand holding two spears erect. At the right a woman in partial profile stands carrying a flat basket on her left arm; her chiton is barely visible.

9. Athens, Nat. Mus. 2001, Cv. 1731. H. 0.25 m. Pottier, *Léc. blancs att.*, p. 142, no. 24.

Palmettes hastily drawn in dull green with alternate leaves red; simple maeander in dull green. The scene is drawn in coarse gray lines; red is used for a garment and details.

At the extreme right is a high ovoid tumulus or stele decorated with red taeniae. A woman with flat basket of taeniae on her left arm is decking the stele with her right hand. Behind her and at the left of the scene a youth in a red mantle extends his right hand toward his companion.

10. Munich, 209 d (2122). H. 0.298 m.

Palmettes careless, brown with alternate leaves in thin black; the simple maeander is also in black. The scene is drawn in a brownish black shading in places toward violet, with hair in the same color; dark red is used for a garment and for taeniae.

The grave mound on two steps is decorated with four large taeniae. At the left a youth sits in profile, draped to the neck in a red himation; his head is slightly bowed. At the right a woman *en face* approaches, steadying with her right hand the flat basket of taeniae on her left arm; her garment has disappeared; the hair is gathered in a loose projecting knot behind. On either side of the tumulus is a ψυχή flying toward it with gesture of lamentation.

The same tumulus is found on three more vases with gray outlines but with the hair in the color of the outlines. On no. 8 there is a stele with round top in addition to the tumulus (cf. Class VII, 1, nos. 17, 18; Class V, no. 28). Number 9 is peculiar in that the tumulus is at one side, and the two figures are approaching it from the same direction. On no. 10 as on no. 4 a youth, here seated, is draped to the neck in his mantle and accompanied by flying souls. Doubtless he represents the dead person, and it is possible that the youth with spears on no. 8 might be understood in the same way.

11. Brussels, Mus. Cinq. A 904. H. 0.30 m. **Plate XXXI, 3.** Fröhner, *Collection van Branteghem*, 187.

On the shoulder one broad palmette and a series of scrolls in dull violet-black; the maeander in the same color is broken by dotted oblique crosses, but does not reverse. The scene is drawn in fine lines now black; brick red is used for hair and a garment (repainted?), vermilion for taeniae, and violet wash for taenia and details.

The stele on two steps is decorated with taeniae, and crowned with abacus (on which is a maeander) and high palmette between acanthus leaves edged with violet. At the left a youth stands *en face*, his right hand extended away from the stele as if holding a staff erect, his left hand on his hip under the garment; he wears an himation with violet edge. At the right stands a woman *en face*, a flat basket with red taeniae on her left arm away from the stele, and her relaxed right hand extended toward the top of the stele. She wears a brick-red sleeveless chiton with overfold, the lower edge of both left white; a cloth covers her hair except for curls about the face and a protruding bunch of curls behind.

12. New York, Metrop. Mus. 07.1. H. 0.276 m. **Plate XXXI, 1.**

Careless palmettes in red; the maeander, broken by the stele top, is small and careless. The scene is hastily drawn in black with hair in brick-red; black is used for a garment and details, red for details.

The broad stele on one step is decorated with taeniae and crowned with acanthus

leaves and a black ovoid object on a thin double plinth; behind it on both sides may be seen an "altar." At the left a young woman in partial profile approaches, her head bowed, holding out a taenia in her right hand. She wears a sleeveless chiton, girded, with overfold; her hair is short. At the right a woman stands *en face*, her right hand extended over the top of the stele with the taenia she holds in both hands; her sleeveless girded chiton is thin black with red fold-lines; her curly hair is in a low small knot.

13. Athens, Nat. Mus. 1777, Cv. 1815. H. 0.25 m.

Palmettes coarsely drawn in dull green with alternate leaves bright red; simple maeander in dull green. The scene is drawn in coarse gray lines, with a red-brown wash for the hair; red is used for a garment and details.

The stele, apparently a column, is crowned with acanthus leaves and decorated with dark red taeniae. At the left is a youth draped to the neck in a red mantle. At the right is a woman carrying a flat basket with red taeniae on her left arm and raising her right hand slightly toward the stele, palm in; her garment has disappeared.

14. Athens, Nat. Mus. 1841, Cv. 1836. H. 0.41 m.

High sloping shoulder and high neck. Palmettes with long leaves in dull green with alternate leaves red; unbroken maeander in dull green. The scene is drawn in gray lines; dull green is used for a garment, and the hair is red. Scene nearly effaced.

The broad stele is crowned with acanthus leaves. At the left is a standing woman, while at the right is a seated woman in dull green mantle; the hair of the latter is supported in a high knot by a wide sphendone. At the extreme right reeds are growing.

15. Florence, Mus. Arch. H. 0.16 m. Heydemann, *Drittes Hall. Winck. progr.* III, 84.

Dull green palmettes with alternate leaves red; the simple maeander and the scene are also drawn in thin dull green; the hair is red, and dark red is also used for garment and details.

The broad stele on two steps is crowned with acanthus leaves. At the left a young woman approaches; she wears a red chiton, and her short hair falls in curls to her shoulders. At the right a woman stands, decking the stele with a red taenia (green ends); her (sleeveless) chiton has disappeared.

The use of black or gray outlines with red for the hair occurs on the five vases just described, and here the stele is crowned with acanthus ornament. No. 11 is decidedly unusual in the fine even black lines and the preciseness of the drawing; the combination which crowns the stele, and the type of basket which the woman carries are also unusual. It is difficult to avoid the impression that the vase has been more or less repainted, keeping the original pose of the figures but modifying some details. On no. 12, as on nos. 42–43 of Class XIV a rectangular tomb or "altar" is seen behind the stele and projecting on both sides; the use of red fold-lines or stripes on a garment in thin black is not common. The same ordinary work-

manship is to be found on the large lekythos no. 14, and on nos. 13 and 15. The reeds or bushes at the extreme right on no. 14 were noted on no. 66 of Class XIII, as well as in Charon scenes where they first appear and in a battle scene on no. 1 of the present class.

16. Athens, Nat. Mus. 2039, Cv. 1831. H. 0.31 m.

Palmettes in dull green with alternate leaves red; simple maeander in dull green. The scene is drawn in coarse gray lines; red is used for a garment.

The broad stele is decorated with red taeniae and crowned with acanthus leaves. At the left a woman *en face* brings a basket of taeniae on her left hand; her garment has disappeared. At the right a youth in deep red himation stands raising his right hand slightly toward the stele, palm in.

17. Athens, Nat. Mus. 1774, Cv. 1821 (Coll. 664). H. 0.25 m.

Palmettes coarsely drawn in dull green with alternate leaves red; simple maeander in dull green. The scene is drawn in coarse gray lines; red is used for garment and details, and green stripes for garments.

The stele, apparently a column, is crowned with acanthus leaves and decorated with red taeniae (green ends). At the left a youth raises his hand slightly toward the stele, palm in; he wears a dark red mantle with green stripes. At the right a woman brings a large flat basket of red taeniae; she wears a chiton with green stripes.

18. Athens, Nat. Mus. 1776, Cv. 1794. H. 0.25 m.

Palmettes coarsely drawn in dull green with alternate leaves red; simple maeander in dull green. The scene is drawn in coarse gray lines; red is used for garment and details, and green stripes for a garment.

The stele, apparently a column, is crowned with acanthus leaves and decorated with red taeniae (green ends). At the left is a youth draped to the neck in a red mantle. At the right a woman brings a large flat basket of red taeniae; she wears a chiton with green stripes.

19. Athens, Nat. Mus. 2003, Cv. 1715. H. 0.25 m.

The palmettes are coarsely drawn in dull green with alternate leaves red; simple maeander in dull green. The scene is drawn in coarse gray lines, and red is used for a garment. Traces of white lines of preliminary sketch (?).

The broad stele on two steps is decorated with taeniae and crowned by carelessly drawn spreading acanthus leaves; behind it is a high rounded tumulus. At the left is a woman bringing a flat basket, and at the right a man *en face* in a long red himation.

20. Athens, Nat. Mus. 1870, Cv. 1801. H. 0.25 m.

Palmettes in dull green with alternate leaves red; simple maeander in dull green. The scene is drawn in coarse gray lines; yellowish red is used for a garment.

The very slender stele on two steps is decorated with red taeniae and crowned with spreading acanthus leaves above a decorated moulding. At the left a woman in profile holds out both hands toward the stele; she wears a yellowish sleeve chiton. At the right a woman nearly effaced brings a flat basket of offerings.

An acanthus stele like that on nos. 11–15 is found on nos. 16–20, but the hair is in the same gray as the outline. The drawing is still of the fairly careful but ordinary character found on the vases previously described. Numbers 17 and 18, with dull green stripes on red for a garment, may have been made together as a pair. The tumulus behind a stele (no. 19) has occurred frequently in earlier classes beginning with Class V, but this is the first instance where it is combined with an acanthus stele. Number 20 is peculiar in the use of a thin yellow for a garment, and in its slender stele; the drawing, however, is like that on other vases of this class. Similar drawing and a similar scene are found on no. 29 in case H (Plate xviii) of the Burlington Club Exhibition in 1903–1904; and perhaps no. 30 in the same case, also from the Earl of Elgin collection, belongs with this series.

21. Athens, Nat. Mus. 1854.

High sloping shoulder and high neck. Small palmettes in dull green with alternate leaves red; simple unbroken maeander in dull green. The scene is drawn in gray lines, with red for the hair; red is also used for a garment. The sketch in outline color shows through the solid red.

The broad stele is crowned by simple mouldings. At the left a woman approaches, wearing a bright red mantle; at the right a youth stands in profile, raising his right hand slightly toward the stele, palm in; except for his right arm he is closely draped in a red mantle.

22. Athens, Nat. Mus. 1855, Cv. 1834. H. 0.32 m.

High sloping shoulder and high neck. Palmettes in dull green with alternate leaves red; unbroken maeander in dull green. The scene is drawn in gray lines, with red for the hair; red and dull green are used for garments. Scene nearly effaced.

The broad stele is crowned by a black moulding. At the left are traces of a seated figure, and at the right a woman stands *en face*, with dull green chiton and red mantle.

On nos. 21, 22 the scene is drawn in gray outlines with red for the hair, but the stele is crowned by simple mouldings as on nos. 37–54 of Class XIII. On no. 21 the outlines of the figure show through the bright red applied for the woman's mantle; ordinarily no preliminary sketch was used in these later lekythoi, but it was not unusual to sketch the entire figure and later to apply color for the garments.

23. Paris, Louvre, CA 1745. H. 0.325 m.

Shoulder ornament and maeander have disappeared. The scene is rudely drawn in fine lines now brown; for garments and details a thick green and a thick violet are used.

The slender stele on three steps is decorated with green and violet taeniae, and crowned by egg moulding and high acanthus ornament. At the left a woman *en face* approaches but looks back at a flat basket of green and violet taeniae on her right hand

away from the stele; she wears a chiton in outline and a green mantle which is drawn up behind her head so as to leave her face in relief. At the right a youth stands *en face*, holding up in his right hand an aryballos suspended from cords; he wears a long himation, green with violet edge.

24. Athens, Nat. Mus. 1771, Cv. 1780. Athens. H. 0.29 m.

Coarse palmettes in dull green with alternate leaves red; careless maeander, also in dull green. The scene is drawn in fine lines of violet gray; greenish black is used for a garment and dark red for details.

The slender stele is crowned by moulding and anthemion, in which the leaves of the palmette are red surrounded by a gray line; about the shaft is a red taenia. At the left a woman with bowed head brings a flat basket of red taeniae. At the right stands a youth extending his right hand toward the stele; he wears a dark green mantle with red edge. In the field is draped a large red taenia.

25. Athens, Nat. Mus. 1812, Cv. 1812. Tanagra. H. 0.35 m.

The edge of the shoulder is rounded and no palmettes remain; only traces remain of the maeander. The scene is drawn in fine violet lines; red and violet are used for details.

In the centre is a column crowned by egg moulding and a capital with volutes; it is decorated with red and violet taeniae. At the left stands a woman with flat basket of red taeniae on her right arm and a mirror in her right hand; her chiton is ornamented with red stripes. At the right a youth with spear in his left hand holds out a taenia in his right hand; he wears a conical cap with flap covering the back of his neck and a corselet over a short striped chiton.

The last three vases do not show the marked characteristics of the present class, but this seems the most convenient place to include them. Number 23 is carelessly drawn in fine brown lines; the shape of the acanthus ornament on the stele is unusual; it is not customary for the woman bringing a basket of offerings to turn her head away from the stele to look back at it, and the aryballos is almost never found on later lekythoi. Apparently, the youth carrying the aryballos, and wearing the mantle with an unusual combination of colors, is the figure of a dead person represented as on his way to the palaestra. The mantle of the woman held up so as to form a background for her face is also unusual, though the same effect has occasionally been produced by using the woman's hair as a background (*e.g.* Class XII, no. 7; Class XIII, no. 5). On no. 24 the scene is drawn in fine lines of violet-gray, a taenia is draped in the field as in more decorative examples of Classes XIII and XIV, and the treatment of the palmette ornament and the taenia on the stele shaft is unusual. Number 25 was found at Tanagra, and is so different in style from Athenian lekythoi that it may possibly be of local manufacture. The ornament on the shoulder is missing; the scene is drawn in fine violet lines;

an Ionic column takes the place of a stele; the woman bringing offerings has a mirror in her other hand; and the youth with peculiar cap is bringing the taenia which is usually in the hands of a woman.

Conclusion of Class XV

The lekythoi of the present class, with three or four exceptions, are about 0.30 m. in height and rather slender in shape. The shoulder palmettes are in dull green with alternate leaves red, and the unbroken maeander is in dull green, except that this ornament is no longer to be found on nos. 7 and 25, and on no. 5 a leaf ornament takes the place of the palmette. On nos. 11, 23–25 the scene is drawn in fine lines, and on nos. 23–25 in colors differing from the rest of the class. With these exceptions the scene is drawn in coarse lines of thin black or gray, and on nos. 1–7, 11–15, 21–22 the hair is done with a brown or red color. A red or dull green wash over a few strokes of outline color was used for the hair in isolated examples of earlier classes, but here the hair is drawn with the usual brush in red strokes. Solid red for a garment is found on about half the lekythoi here; thin gray-green is used in this way only on nos. 1, 12, 22, 24. Red or green stripes are found on nos. 2, 6, 12, 17, 18, and 25, the red applied on thin black on no. 12, and the gray-green on thin red on no. 17. The borders of garments also are occasionally reserved white, or in a different color (*e.g.* no. 23). Other colors appear only sporadically; violet wash on no. 11, a reddish yellow on no. 20, blue on nos. 4 and 7, thick violet and thick green on no. 23.

The scene on no. 1 represents two warriors fighting, a scene which occurs rarely in several earlier classes. With this exception the scene on these vases represents one or two figures at the grave. On nos. 4–10 an ovoid tumulus on one or two steps takes the place of any other monument; the tumulus was not uncommon in Classes V–VIII, and occurred also in Classes X and XII. Here it is adorned with large taeniae and twice (nos. 8 and 19) it is accompanied by a stele. On nos. 11–19 a fairly broad stele is crowned by acanthus leaves as in Class XIII and more commonly in Class XIV; the acanthus stele is also found on nos. 20 and 23. The "altar" behind the stele on no. 12 has been discussed under Classes XIII and XIV; the stele with thin plinths for the top (nos. 21, 22) has also been discussed under Class XIII, where it is typical. The peculiar pal-

mette ornament on no. 24 and the volute capital on the pillar of no. 25 have no close analogies.

On three small examples (nos. 5–7) there was apparently but one figure beside the tumulus. The two figures on nos. 12, 14, 15, 20 are both women bringing offerings; on the other examples one finds a woman bringing offerings, and a man who may be merely a spectator or a mourner or sometimes perhaps the figure of the dead person. By analogy with earlier scenes the youth draped to the neck (nos. 4, 10, 13, 18) might represent the dead person, and so perhaps might the immobile figure with spears on no. 8 and the youth with aryballos on no. 23; however, the traditional character of these figures seems to govern their appearance in this class, and perhaps it is unwise to attach any definite meaning to them. Of the gestures, the right hand raised slightly, palm in, a gesture common in Class XIII, occurs on nos. 13, 16, 17, 21; the hand is raised to the head as if in lamentation on nos. 3, 7; more commonly the right hand is extended toward the stele as if to arrange the taeniae or perhaps merely to touch the stele (nos. 3, 4, 5, 9, 11, 12, 24, cf. nos. 15, 20), and this gesture is found both for men and women.

As the figures repeat traditional types, so the garments of men and women are practically the same as in Classes XIII and XIV, namely a sleeveless chiton sometimes with overfold for women, over which an himation may be worn, and an himation (rather than a chlamys) for men. The one difference of garments between this class and the two preceding classes is the absence of scarf-like draperies which there were added for decorative effect, and the simpler drawing of the garments that are employed here. The hair of the women is sometimes short; more commonly it is in a loose knot projecting from the head, and in one case (no. 14) supported by a sphendone.

With two or three exceptions a woman brings the usual flat basket of offerings to the grave. On nos. 12 and 15 she carries in her hands only a large taenia to attach to the grave monument, and on no. 25 she brings a mirror as well as a flat basket. The youth with aryballos (no. 23) does not occur elsewhere on these lekythoi (cf. Class V, no. 53, youth with strigil), but the man holding out a bird has been noted occasionally in earlier classes. Objects in the field are relatively few; a flying soul occurs on nos. 4 and 10, a large taenia draped in the field on no. 24, and a bunch of reeds or a bush occurs on no. 14 as well as on no. 1.

Of the lekythoi whose provenance is known, one comes from

Eretria, and one from Tanagra, the others from Athens or Attica. The one from Tanagra is so unusual in details of the scene as well as in color as to raise the question whether or not it was made in Athens, but this question does not arise about the others. In general the decorative effect noted in Classes XIII and XIV and the fine touch which often went with rather hasty drawing are not characteristic of this class. Rather, the drawing is somewhat carefully done in coarse lines; but while it tends to be heavy, the grace of Greek work is not altogether lacking. Probably these vases were made toward the end of the fifth century or early in the fourth century B.C. and practically at the same time as the two preceding classes, though in different ateliers.

CLASS XVI: VERY LARGE LEKYTHOI ENTIRELY OR NEARLY COVERED WITH WHITE SLIP; ELABORATE POLYCHROME DECORATION

THERE remain a few lekythoi distinctly different in type from those which have been discussed up to this point, and yet continuing in a measure the traditions which were developed, especially in Class XIV. They are over 0.60 m. in height, and the characteristic examples are entirely covered with a rather coarse white slip. The decoration is altogether different from that on other white lekythoi; on most examples the flesh of men is painted a thin reddish brown with shading in a darker tone of the same color, while the flesh of women is white; and color is used with more freedom than on any but a very few of the examples thus far discussed. It seems probable that these vases were used as grave monuments, or in connection with grave monuments, taking the place of marble lekythoi with carved or painted scenes. As several of them have been adequately published, and as they are so different from the white lekythoi to which this volume has been devoted, I shall discuss little else than the lines of tradition which connect them with the vases previously treated.

1. **Berlin, Furtw. 2683.** Alopeke near Athens. H. 0.75 m.

The shoulder is blank except for the palmette on top of the stele, and the lines to enclose space for the maeander are missing. The scene is drawn in fine lines of reddish brown varying to orange. Brown, blue, violet, and green are used for garments and details, and traces of reddish brown wash indicate in places the modelling of flesh parts.

The wide stele is decorated at the top by an outline palmette with high double scrolls in brown, violet acanthus leaves with small palmette ornaments below, and on the shoulder a reserved white palmette on blue ground with traces of added scrolls; on the steps are several blue (violet) taeniae. Before the stele sits a youthful figure facing the right, with a face nearly in front view, the left hand raised toward the chin. The pupils and eyelashes are drawn in detail. About the neck is the line of a chiton or necklace, over the knees and underneath is a blue mantle, and across the lap a spray of green leaves; the hair is drawn with fine single strokes. At the left a bearded man stands *en face*, his right hand upon a staff away from the stele, his left hand on his hip. A blue mantle is about his waist and over his left arm; the hair is drawn in fine single strokes of the brush. At the right beside a prancing horse stands a bearded man with two spears erect in his left hand; his short chiton is ornamented at top and bottom with green and blue stripes. In the field on each side of the stele is draped a dark violet taenia.

This lekythos, which Furtwängler classifies as transitional to nos. 2 and 3, has no longer the traditional palmettes on the shoulder, nor the maeander above the scene ; the elaborate top of the stele, which runs up on to the shoulder, in a measure takes the place of the usual shoulder palmettes. The double palmettes on the stele and the little anthemia under the acanthus leaves are anticipated by such a decoration as the stele has on Class XIV, no. 3 (Berlin 2680) where the same blue is found. On another vase of Class XIV (no. 24, Brit. Mus. D 71) the figure seated before the stele is drawn with the face nearly in front view, and the pupils of the eyes and the eyelashes are indicated with the same detail as here. The hand raised to the chin may have held the mantle as on no. 37 of Class XIV ; it may be the gesture of adoration noted frequently in Classes XIII and XIV. A horse is found beside the grave stele on only two lekythoi previously discussed, namely, on nos. 36 and 54 of Class XIII ; here it is the steed of the warrior standing beside it, or perhaps of the dead youth who is seen sitting on the steps of the stele, and its presence may be explained by the effort to produce a scene more elaborate than the ordinary traditional type. As a whole the scene represents the dead person with friends or members of his family ; it is the typical scene of marble grave stelae, which was noted frequently on lekythoi of Class XI. The striking feature of this vase is the use of a thin brown wash on the horse and on the standing man at the left to indicate shadows and bring out the modelling. On two or three earlier vases (Class VI, 1, no. 2, Brit. Mus. D 58 ; Appendix, Class VI, 2, no. 14 a, New York, 07.286.42) solid color is used for the flesh of one of the figures, but this vase seems to be the earliest example on which the attempt is made to define shadows.

2. **Berlin, Furtw. 2684.** Alopeke near Athens. H. 0.68 m. Winter, *Berliner Winckelmannsprogramm*, 1895, Taf. i.

The entire vase is covered by a somewhat coarse white slip. On the large mouth are traces of violet leaves, on the neck are violet stripes, and on the shoulder narrow violet leaves. The scene is drawn in flat masses of color, with details of the figures and most of the outlines of the figures defined by fine lines of red ; the flesh of the men is painted light reddish brown with shadows indicated by a wash and in places by fine lines of darker brown ; the flesh of the women is white with details in red-brown but without shading. Dark violet, blue, green, and gray, as well as two shades of brown, are used for garments and details.

Prothesis. On a high couch lies the body of a youth, his head on a pillow at the right. The couch rests on blocks drawn in perspective, of which only the one at the

right remains; it is painted dark violet with white rosettes, and over it is laid a white robe decorated with a row of green leaves and apparently with a dark green border. The body of the youth is wrapped to the neck in a mantle reserved white with a few fold lines in light brown. Beneath the couch is a lekythos, above it a dark green taenia draped in the field, and a pale brown ψυχή with arms extended. At the left, at the foot of the couch, a woman stands nearly *en face* with arms extended in opposite directions, on her right hand a pale brown flat basket; she wears a sleeveless chiton girded, light brown with darker brown fold lines, and her hair is short. Behind the couch a second woman in profile bends forward, extending both hands, as though to caress the dead man's head; she wears a light green sleeve chiton and a light brown himation, both with darker brown fold lines, and her curly hair is gathered in a flat knot. At the right a bearded man in profile leans forward on a staff under his left armpit, his left hand touching the head of the dead man and his right hand raised behind his own head; he wears a dark violet mantle with blue border, and his hair and thin beard are gray. The modelling of the flesh parts is carefully indicated. Above the scene is a narrow violet line, and below it a broad band of light brown indicates the ground on which the figures are standing.

The entire absence of black glaze on the vase just described, and the use of a white slip to cover its whole surface, including handle and neck, mark the final break with the traditional ornament on white lekythoi. The decoration of shoulder, neck, and mouth with violet leaves has no prototype on pottery vases, and its source must be sought elsewhere. Further, the method of drawing is entirely different, in that the artist seems to have applied his color in flat masses, adding later the outlines as well as details of eye and hair. Such a correction as the changed position of the left hand of the central figure makes clear this method of procedure. While the type of face bears only a general resemblance to that in earlier classes, the scene is one that has been found in Classes VI, IX, XI, XIII, and XIV, and the gestures as well as the type of scene remain unchanged. Even the lekythos below the couch occurred on no. 5 of Class XIV, and the taenia draped in the field on no. 6 of the same class. The flying soul, rarely found after Class XI, is found here in the form usual in Class IX rather than in later classes. Although the persons by the bier are usually all women, one of them is a man on Class IX, 1, no. 12, XI, 2, no. 1, and Appendix, Class VI, 1, no. 16 b. One of the women brings a flat basket on Class XIII, no. 8, and a casket on Class XIV, no. 5; the flat basket is no doubt carried over from scenes at the grave, though it might equally well be used to bring taeniae, lekythoi, etc. for use at the prothesis. The real difference between this and earlier examples of the same scene lies in the characterization of the different figures. While the group of women

usually found in Class IX might almost be hired mourners, we see here the father and mother of the dead youth bending over his head and a servant bringing the basket of objects to deck the bier. Indeed, the face of the father has an individuality of expression rarely found on Greek vases; and gray beard and hair have been noted but once on white lekythoi (Class IX, 2, no. 2).

The problems which this lekythos raises have been discussed by Winter in the publication indicated above. The most interesting point is the use of both a darker wash and shading lines to bring out the modelling of the man's form. On a vase which presumably belongs to the end of the fifth century B.C., this treatment of the shadows is a most significant fact for our knowledge of the development of Greek painting. In Class IV, a white enamel paint had been used for the flesh of women; recurring to this old method, the painter of this vase did not combine with it any attempt at modelling. The carelessness as to structure of the left arm of the woman at the left and the right arm of the woman in the centre, as well as the awkwardness of the hands of the women, marks the limitation of the painter, who, in spite of his ambitious attempt, was only making a "lekythos for the dead." Still, the composition of the scene and the fine figure of the old man leave the clear impression that he was following the models of the great painters of his age.

3. **Berlin, Furtw. 2685.** Alopeke near Athens. H. 0.69 m. Winter, *Berliner Winckelmannsprogramm*, 1895, S. 10.

The entire vase is covered with a coarse white slip. The large mouth shows traces of violet leaves, and on the neck are traces of color; the shoulder is decorated with a wreath of leaves now violet. The scene is drawn in flat masses of color with details and outlines in reddish brown; a thicker coat of the same is applied for the flesh of the men, and darker red-brown is used for shading and details. Blue with details in violet and brown is used for the stele; applied white, violet, and brown are also used for garments and details. Partially restored.

The low, broad stele in blue is crowned by a high double top with blue palmette on a dark violet ground, between spreading violet acanthus leaves. Before it a youth in partial profile to left sits on a low tumulus with dark taeniae, his right hand on his knee; he wears an himation loosely hanging from the shoulder, painted white with red-brown details. At the left a youth leans forward on the stick which holds his mantle under the left shoulder, and extends his right hand (palm down) as if in conversation with the seated figure; the mantle, like the flesh color, is brown with reddish brown details. At the right a youth stands in partial profile with arms hanging at his side; the white himation leaves his right shoulder free. The flesh parts of each figure are painted brown with shading in darker red-brown.

In the use of the white slip and the decoration, no. 3 follows the same type as no. 2, and may well be from the same hand. Here also the scene is drawn in flat masses of color, with careful shading to bring out the modelling of the men's figures, and contour lines are sparingly added to define the outlines of the faces, etc. The stele with its high double top bears a general resemblance to that on no. 1, and is to be understood as an effort to make a more imposing monument than had been customary on the earlier and simpler white lekythoi. The scene, like that on no. 1, consists of three men — the dead youth and two companions of his lifetime, and there are no persons bringing offerings. In this respect as well as in its large style, the vase resembles the large marble lekythoi used as grave monuments.

4. Madrid, Mus. Arqu. H. 0.95 m. *Monuments grecs, Fondation Piot*, XII (1905), 43 f., pl. v.

The reproduction indicates that the edge of the thick foot and the large bell-shaped mouth are covered with black glaze; the shoulder, neck, and handle, as well as the body, have a chalky white slip. On the shoulder are palmettes in dark brown, but the maeander above the scene is omitted. The scene is drawn in flat color with the details and outlines in fine lines of brown-red; a dull reddish brown with hatched shadows is used for the flesh; dark violet, dark green, blue, applied white with red details, dull yellow and brown, are used for garments and details.

The ground beneath the figures is indicated by a broad band of yellow. The stele is apparently a round pillar colored blue, crowned by a decorated moulding and a complicated anthemion with palmette leaves in green on dark violet, on each side of which is a narrow acanthus leaf with suggestions of green detail on dark violet. Before the stele a youth sits facing the left, his left elbow resting on the back of his chair (?), and his right hand on his knees; he wears a white himation with dark green border and fine red fold lines. Before him, at the left, a youth leans forward on his staff, his left foot drawn back; he wears an himation, apparently once dark violet, which covers the back of his head. At the extreme left are the knees of a seated figure, covered by a dull yellow garment with brown fold lines. At the right another youth stands in partial profile, wearing an himation once violet (?); only the head and shoulders remain. The three youths are beardless.

In general style no. 4 closely resembles nos. 2 and 3, and the stele with its richly decorated, complicated top is of the same type as that on no. 3. The same broad band of yellow-brown as that on no. 2 indicates the ground. There is no decoration above the scene, but on the shoulder are palmettes not unlike the usual palmettes on earlier lekythoi. At first sight the scene seems to repeat that found on no. 3, — a seated youth with two standing youths, one of them leaning on a staff, — though here the color scheme is richer and more

elaborate, and one of the youths has his mantle drawn up over his head. The knees of a seated person at the extreme left, however, give a different aspect to it; unfortunately only the knees remain and the significance of the figure cannot be made out, except that it gives an unusual balance to the scene, which anticipates the more complicated effect of the two vases that follow. The attitudes, gestures, and garments of the figures, even to the garment drawn up over the back of the head, repeat types that are not unfamiliar on earlier white lekythoi. In the publication by Collignon the central part of the top of the stele is interpreted as an acanthus leaf seen in front view, while the acanthus leaves at the sides are seen in side view; I know the vase only from the publication, and the plate hardly seems to confirm this view. The band of ornament at the top of the stele occurred in this form more than once in Class XIV, and there also the curvature seems to signify a round pillar drawn in perspective (cf. Class XIV, nos. 49, 50). It is not clear what sort of a seat the seated figure has; no trace of it is visible, but the position of the left arm can only be understood if the elbow rests on some support like the back of a chair. The figures that remain, as on nos. 1 and 3, represent the dead person and his associates, without the addition of women bringing offerings.

5. Louvre, CA 273. H. 0.96 m. *Monuments grecs, Fondation Piot*, XII (1905), 31 f., pls. iii–iv.

The foot is thick, and the slender neck has a slight spreading at the top instead of the usual bell-shaped mouth. The entire vase except the shoulder is covered with a chalky white slip; on the red shoulder are white palmettes; there is no maeander above the scene, but the whole body of the vase from the bottom to the edge of the shoulder is utilized for the scene, so that the standing figures are about 0.45 m. in height. The scene is drawn in flat masses of color frequently defined by fine contour lines of red-brown; red-brown, thin light brown, a thin pale red, blue, dark violet, and dark green are used for garments and details.

The broad stele is crowned by a palmette flanked by half palmettes, the central palmette blue on brown, the ones at the sides red on blue; the space between the palmettes is occupied by palmette leaves reserved white on a light brown ground; on each side is a large dark violet acanthus leaf. Before the stele two women are seated back to back. The one at the left, who looks toward the left, rests her left hand on her knees and raises her right hand to her chin; she wears a light brown sleeve chiton girded, about her knees is a red mantle with dark green border, and her hair is in a white sakkos. Before her, at the left of the scene, a woman stands nearly *en face*, holding out in both hands a light violet (?)-taenia; she wears a sleeveless chiton in pale red with brown-red fold lines and a dark red himation. The seated woman at the right, who looks

toward the right, rests her left hand on her knees and raises her relaxed right hand slightly, palm up; she wears a light brown sleeve chiton with white border or white taenia over her shoulder, about her knees is a dark green mantle with light violet border, and her hair is gathered in a loose low knot. Before her, at the right, a woman stands nearly *en face* with bowed head, her right hand raised slightly toward the seated figure, and a small casket (pale red with dark red details) on her raised left hand away from the stele; she wears a pale red sleeve chiton with dark red fold lines, and a dark red himation with white border; her short hair falls to her neck in curls. At the extreme right another woman stands in partial profile, a wreath in her slightly raised right hand, and a flat basket with red and blue taeniae on her raised left hand away from the stele; she wears a dark red sleeve chiton, girded, with a wide white line down the front; her hair apparently is gathered in a loose protruding knot. The ground below the figures is indicated by a broad uneven line of brown.

Perhaps the finest vase of this class, in spite of its fragmentary condition, is the one just described. To the discriminating criticism of Collignon in the publication cited above I have little or nothing to add, except to indicate the relation with earlier classes of lekythoi. As pointed out by Collignon, the two seated women before the stele, both of them dead persons receiving offerings, form a double centre for the composition, such that now one, now the other, becomes the centre of attention as the vase is viewed from different points. In the distribution of color as well as in the disposition of the figures, the composition is carefully studied. The broad stele with three palmettes is a more elaborate example of a type found in Class XIV (nos. 3, 22, 22a). It seems to me to be a column rather than a square stele drawn in perspective, though such perspective drawing is found for the casket and rarely for the stele on other lekythoi (Class X, 1, no. 11). The fragmentary condition of the vase again makes it doubtful whether the women are seated on stools, or on the steps, or on a tumulus before the stele. The seated woman at the left apparently is grasping the mantle near her shoulder (cf. no. 1, *supra*). Not only this gesture, but also all the attitudes, are familiar on lekythoi of Classes XIII and XIV, the taenia held up in both hands (Class XIV, no. 31), the slightly raised hand of the seated figure at the right (Class XIII, nos. 40, 42) and of the standing woman before her (Class XIII, nos. 7, 10), the casket or flat basket raised high away from the stele (Class XIV, no. 1), and the feet hanging down as though the seat were too high (Class XIV, nos. 24, 30). The eyes are drawn with four nearly straight lines for eyelids and brows as regularly in Class XIV, the hair is treated in the same manner, and except for the rather weak line of the chin the profile is of the same type.

Not only is the profile rather less vigorously drawn than in Class XIV, in spite of the attention it receives, but the hands are distinctly awkward, as, for example, on no. 2, *supra*. The attempt to define the modelling by means of shadows is hardly noticeable except on the bust of the seated figure at the left, where a wash is employed as on no. 1, *supra*, rather than the shading lines which were employed with a wash on nos. 2–4 for male figures. It is true that the garment folds of two standing figures serve to bring out the modelling, but this is often true of the garment folds when they are indicated in Classes XIII and XIV. Only the indication of the left breast of the standing figure with the casket is a new device. As pointed out by Collignon, this vase both in size and in style has a grandiose character in striking contrast with earlier classes of lekythoi. The connection with earlier white lekythoi is further evident in the nature of the scene; while the scenes on nos. 1, 3, and 4 give the dead person with his still living associates, we have here seated dead persons and standing women bringing offerings. Although the scene is expanded to include five figures, the conception is the same as on large numbers of the usual white lekythoi of earlier classes.

6. **Heidelberg, Stift Neuburg.** H. to shoulder, 0.68 m.; total height as restored, 1.091 m. *Jahr. Arch. Inst.* VIII (1893), A.A., 188; *Monuments grecs*, 1905, p. 34.

Only fragments remain. On the shoulder is a ray ornament with alternate red and blue rays outlined in black. Above the scene is an egg pattern in black outline instead of the usual maeander. The scene is outlined in black varying to brown, in some places apparently in glaze; red-brown is used for the flesh of men and a thin red-brown for that of women, on which details are added in fine lines of dark red-brown; the hair is also dark red-brown with yellow lights. Black, red, blue, and yellow are used for garments and details.

The broad stele drawn in perspective is crowned by a cyma with leaves alternately red and blue. Before it two figures are seated back to back. Of the one at the left only the back of the head (repainted) and the knees and one foot remain. The mantle over the knees is without color, the contours in yellow-brown glaze lines; as the foot is dark red-brown, the figure was that of a man. Before him at the left stands a man, flesh dark brown, leaning forward on a staff under his left armpit; he wears a blue himation; of the head only the back part remains (repainted). Of the seated figure at the right, looking toward the right, only the upper part of the head remains, and the right hand which rests on some black object like the head of a cane; the very light brown flesh marks this figure as a woman; the eye and face contour is in dark red-brown, and a touch of yellow may be noted between the upper eyelid and the eyebrow. Before her at the right and looking toward the left stand two women, flesh light brown. The one next the seated figure

carries in her raised right hand a casket, red with black outlines, with top like a hip-roof; the details of her face are like those of the seated woman just described. Her hair is in a small low knot; apparently her himation had a red border. The one at the extreme right carries on each raised hand a flat basket, yellow with black and red details, from which hang a red taenia and a blue taenia with red ends. Her garment is yellow and her hair short.

This lekythos also, which I know only from the publications cited above, has the same type of scene as that on no. 5; namely, two figures seated before the broad stele, with one standing figure at the left and two at the right. In the conception of the scene the main difference is that the seated and the standing figures at the left are both men, and that the latter leans forward on his staff as if in conversation with the deceased instead of bringing offerings to the dead, *i.e.* the left-hand part of the scene corresponds to the scene on nos. 1, 3, and 4, the right-hand part to that on no. 5. The most striking difference in technique is that a thin red-brown, thinner than that used for men, is applied for the flesh of the women. The attitudes and gestures are repetitions of those already found in this class, and the two standing women at the right hold up one a casket, the other two flat baskets, as on no. 5. Although the drawing on this vase seems to be much more delicate than that on no. 5, one must conclude either that the two were made together or that they go back to some common prototype. The ray ornament on the shoulder, though it is occasionally found on black-figured vases, is properly an ornament of bronze vases which was reproduced in painted pottery and finally in marble. The cyma on the stele is a bit of architectural realism that occurs only here on white lekythoi. According to the published description, which no doubt is correct, the mantle of the seated figure at the left is outlined in yellow-brown glaze. With the effort for variety in color and decoration which marks this group, it is not strange that the artist of this vase should have sought the brilliant effect thus easily obtained with the materials at his command, even though he was working at a time when glaze lines were no longer in general use on a white surface. The yellow touch above the eye I cannot explain, unless possibly it is a trace of color that originally covered all the light brown of the women's flesh.

In this class should perhaps be included the fragment of a large lekythos in Berlin which is published by Curtius (*Jahr. Arch. Inst.* X, 86 f., Taf. ii). To judge from the size of the fragment and the figures, the complete vase was perhaps 0.70 m. high. The scene is

drawn in fine lines of brown-red, and the same red is applied flat for a garment. The fragment gives the upper central half of the scene. In the centre is a square pillar with indications of perspective at the top; near the top is a series of acanthus leaves; on the capital is a group of two winged male figures, one bearded, holding the draped body of a dead woman in a diagonal position; a double set of volutes behind the figures serves to fill out the composition. Before the stele a woman sits facing the right and looking up; at the left stands a woman holding up in both hands a slender taenia as if to deck the stele; at the right is a youth, looking down at the seated figure and holding up his right hand, palm out. Above the scene a narrow band of leaves and fruits takes the place of the usual maeander. The special interest of the vase is of course the adaptation of the *depositio* scene to serve as the crowning member of the stele.

Conclusion of Class XVI

The striking characteristic of the present class, which separates these vases from the entire series of lekythoi previously discussed, is their large size (0.68 m. to 1.09 m. in height). Moreover, with the exception of no. 1, the white slip covers all or nearly all the surface of the vase. The decoration is of a new type, and the method of drawing is distinctly different. There seems no reason to doubt that those lekythoi were made for a different purpose from those discussed before and that the connection with earlier classes is only the force of a tradition from which the painters could not entirely free themselves. What this purpose was has been pointed out by Winter and Collignon in the publications cited above; these were not perfume vases for use in connection with burial, but rather grave monuments, or vases to be set up in connection with grave monuments. As such they should be compared with the marble lekythoi used for grave monuments at Athens in the fourth century B.C.

As for the decoration, the maeander pattern at the top of the body and the lines to enclose it have disappeared; the narrow violet line at the top of the body of the vase on no. 2 and the egg pattern on no. 6 are the only traces that remain of the earlier decoration above the scene. Palmettes on the shoulder are found only on nos. 4 and 5; on no. 4 they are in brown on white, and on no. 5 in white on the natural red of the vase. On no. 1 the only shoulder decoration is the elaborate top of the stele prolonged above the body of the vase; the

red and blue rays on the shoulder of no. 6, and the violet leaves on shoulder and neck of nos. 2 and 3, are ornaments that have no connection whatever with earlier lekythos tradition.

The break with earlier tradition is most evident in the method of painting. Clearly on no. 2, and probably on the other examples of this class, the scene was painted in flat masses of color, and the red-brown outlines were added later for all the scene, or for parts needing clear definition. This direct reversal of the lekythos method must be referred to the influence of a different kind of painting, probably painting on white panels or the fresco painting practised by great masters. The use of a flesh color for men and sometimes for women, and the attempt to bring out the modelling by line shading, is to be referred to the same source. These changes in method, which are of the greatest importance as illustrating the development of painting at Athens, are the more interesting when one considers the still dominant influence of lekythos tradition in the scene itself. Even the colors used are for the most part colors found on earlier lekythoi, though here they are used with much greater freedom.

The *prothesis* scene on no. 2 follows exactly the same lines as on earlier lekythoi, even to the small vase beneath the couch, the ψυχή flying above, and the taenia draped in the field. The only real differences are in the form of the couch, and in the definite characterization of the figures as maid, father, and mother (or sister). The other vases represent the scene at the grave, after the usual manner on white lekythoi. The stele is of course more elaborate to correspond with the larger size, but no new elements are introduced; even the figures on top of the stele on the Berlin fragment described under no. 6 differ from earlier examples of the same thing only in the method of treatment. As before, the figure seated before the stele represents the dead person; and when there are two seated figures (nos. 5 and 6), we may still assume that both represent dead persons. On nos. 1, 3, and 4 the figures at the side are survivors associated with the dead person as when he was alive, a type of scene noted often in Class XI; on no. 5 and at the right on no. 6 the standing figures are bringing offerings in the same manner as on earlier lekythoi. The types of figures are all familiar on earlier lekythoi — the man and woman lamenting on no. 2; the woman with a basket of offerings on nos. 2, 5, and 6; the man with hand on his staff (no. 1), or with erect spears (no. 1), or leaning on the staff under his arm (nos. 3, 4, 6); even the seated figure with elbow apparently resting on the back of his chair

(no. 4) has been noted more than once. And while some of the types are by no means peculiar to lekythoi, there are none which have not been found more or less frequently in earlier classes of lekythoi. Even the gestures are of the types previously found — the slightly raised hand (no. 5); the right hand extended palm down (no. 3); the gestures of lamentation at the prothesis (no. 2), etc. Moreover, the objects in the field, the ψυχή (no. 2) and the taenia (nos. 1 and 2), and the objects brought to the grave are peculiar to lekythoi. The flat basket for grave offerings (nos. 2, 5, 6), the taenia (no. 5), the wreath (no. 5), and the casket for jewellery or toilet articles (nos. 5, 6) are objects regularly represented on lekythoi as offerings at the grave.

The style of drawing on these lekythoi bears a marked resemblance to that on Class XIV, in spite of the difference of method. It is clear that the two classes belong to the same period, probably about 400 B.C., and that at least in the use of line the style of work in Class XVI was of the type which had been developed in earlier classes of lekythoi.

In general it appears that the class of lekythoi under discussion was made for an entirely different purpose from earlier lekythoi, and that the artists who made them attempted to follow in a measure the methods of fresco painting and painting on panels with a white surface. At the same time the influence of earlier lekythos painting still controlled the choice of scenes, the types of figures in these scenes, the gestures of the figures, and the objects in their hands or in the field; and further, the use of outline and of fine lines for details closely resembles that on earlier lekythoi. The valuable testimony of the vases to the history of painting at Athens has been discussed by Collignon and Winter in the publications already cited.

CONCLUSION

SCENES REPRESENTED ON LEKYTHOI

CLASSES IX–XVI

(1) Scenes with no Stele and no Direct Reference to Burial

THE description of white lekythoi with drawing in dull color has made evident the stereotyped character of these vases, which were manufactured in large numbers for a definite purpose and within a limited time. On the earlier lekythoi with drawing in glaze outline scenes from mythology and domestic life were gradually replaced by scenes at the grave and other scenes which had to do with burial. While the scene at the grave is found on about ninety per cent of the later lekythoi described in the present volume, and the remainder generally have scenes that are connected with death and burial, there are fifteen examples without tumulus or grave stele and without that direct reference to burial found in the Charon scenes and similar scenes soon to be discussed. In this group I do not find the preparation to visit the grave[1] noted in earlier classes (see Vol. VI, 342 f.); where much the same scene occurs (Class IX, 3, no. 1; XI, 5, no. 6), the analogy of vases where the stele is present suggests a different interpretation. In scenes at the grave one of the figures is frequently indicated more or less clearly as the dead person; he is attended sometimes by a woman bringing offerings, sometimes by a relative or friend of his lifetime, sometimes by both. The series of scenes under discussion it seems to me reasonable to interpret by analogy as ordinarily intended to refer to death, even if indirectly; and it is with this analogy in view that these vases are discussed.

The scenes here included are scenes at home and battle scenes.

[1] Perhaps the scene on Class XI, 2, no. 15, three women, of which one has a basket of offerings, should be classed as a scene of preparation to visit the grave.

Of the scenes at home two (Class IX, 3, no. 1; XI, 5, no. 6) represent a woman bringing offerings before a woman seated as if in her home; the seated woman with the baby boy before her on the former vase is exactly the conception of the mother at home found on marble stelae,[1] and the seated woman with the Eros on the latter vase is so detached from her companion that she seems again to represent the dead person in her home, on the wall of which hang taenia and sakkos. It is of course the woman bringing a flat basket of offerings, which suggests the thoughts of death. On two more vases (Class IX, 3, no. 1a; XI, 2, no. 14) are seen a youth or youths and a woman at home; apparently it is the dead woman in her home with companions of her lifetime. On one more vase the woman bringing offerings occurs before a tree, on the other side of which is a seated woman (Class X, 2, no. 27); here possibly the tree indicates the country where the tomb of the seated woman was situated. Other scenes at home represent the woman dressing with her companions (Class XI, 2, no. 13), the bride with her companions (Class XI, 2, no. 12), the youth to whom his sister or his wife is bringing weapons for him to put on (Class X, 2, no. 11; XI, 4, no. 3), and the young warrior with his friend and his father (Class XI, 2, no. 16). To me these scenes, like other scenes or parts of scenes in which a stele is present, represent the dead person as in life with the companions of his lifetime — the scene which later was in general use on marble grave stelae.

Four battle scenes occur. The youth and Amazon on one of them (Class XI, 5, no. 1) is to be compared with earlier Amazon scenes (Class IV, 1, no. 19; 3, no. 30; V, no. 78); the intention is the same as on marble sculpture representing Athenians and Amazons, namely, to shed on the present battle scene the glory of the ancient mythical conflict. The horseman attacking a youth on foot (Class XI, 5, no. 8) is the same in conception as the scene on the Dexileos stele. And the other two battle scenes (Class XIV, no. 8; XV, no. 1), like the two preceding, represent the dead youth in the glorious deeds of his lifetime.[2] The parallel between lekythos scenes and scenes on marble grave reliefs will be discussed further in connection with scenes where the stele is present.

[1] Cf. Conze, *Die attische Grabreliefs*, I, Taf. xxvi, xxxiii, etc.

[2] A lekythos of Class XIV recently discovered in Athens and now in the National Museum represents two hoplites, one attacking the other before a broad stele or pillar crowned with acanthus leaves. It is published by A. Brückner, *Ath. Mitth.* XXXV (1910), S. 206, Taf. x.

(2) Charon Scenes

The Charon scene was found occasionally on vases with the drawing in glaze outline, on two vases (Class V, nos. 7–8) in its more complete form, and on five vases (Class VI, 1, no. 7; VII, 2, nos. 10 f.) in an abbreviated form (Vol. VI, 347 f.). On the lekythoi with drawing in matt color, the same scene appears in four forms: (*a*) with Charon, Hermes, and the dead person; (*b*) with Charon, the dead person, and an attendant; (*c*) with Charon and the dead person only; and (*d*) with Charon, a mourner, and usually the dead person.

(*a*) *Charon scenes with Hermes and the dead person.* On five of the lekythoi discussed in the present volume is found the full Charon scene: Charon in his boat, and Hermes presenting to Charon the dead person whom he has brought to the shore of the Styx. With one exception (Class XI, 2, no. 10) Charon in his boat is at the left and the figure of the dead at the right, as in the two examples of Class V (nos. 7–8). On three of the five examples the dead person is a youth closely draped to the neck (Class IX, 1, nos. 15–17); on the other two it is a woman whose hand is grasped or about to be grasped by Charon (Class IX, 2, no. 24; XI, 2, no. 10); and on the last-mentioned vase alone occurs an attendant of the dead as on Class V, no. 8. Charon stands in the high stern of his boat with one knee bent as though the foot was on a thwart, and draws the boat in or holds it at the shore with his pole grasped in both hands; only in no. 10 of Class XI, 2 is the pole held in one hand and the other hand extended toward the dead person, and on no. 17 of Class IX, 1 there is no pole. As in the other series he wears a workman's exomis, attached only on one shoulder and girded up, and a high round cap (pilos). We find no marked effort to depict his nature as like that of the Attic ferryman, though there is a distinct difference of type between his rather common features and the dignified face of Hermes. On Class IX, 1, no. 17 and Class XI, 2, no. 10 Hermes is not bearded, a petasos hangs on his shoulder, and the only mark of Hermes is the kerykeion on the former of the two vases. On nos. 15–16 of Class IX, 1 he is bearded and wears winged boots; in each case he is looking back at the dead youth, but no. 16, where he extends his left hand toward the youth to draw him on and holds his kerykeion towards Charon to denote the destination, is the more characteristic example. The youth draped to the neck on nos. 15–17 of Class IX, 1

is recognizable as the dead person draped for burial, but here presented to Charon by Hermes. On no. 24 of Class IX, 2 the dead woman holds her mantle over her head, dressed as for a journey, and extends her left hand for Hermes to take; on this vase alone of these five occur the small souls that suggest the confines of the world of the dead. On no. 10 of Class XI, 2 the dead woman seems to shrink back as Hermes hurries her forward; here she is attended by a child with bowed head carrying a toilet vase, and the sakkos in the field above is transferred from domestic scenes.

With these scenes on lekythoi should be compared other representations of Charon, as, for example, the two terra-cotta reliefs published by von Duhn (*Arch. Zeit.* 1885, S. 7 f., Taf. i). In these reliefs Charon stands with knees bent as on nos. 7–8 of Class V; in face and dress the representation of Charon resembles that on the lekythoi of Class IX; and the attitude of Charon with pole in one hand and the other hand extended is like that on no. 10 of Class XI, 2, a lekythos nearer the relief in date than the lekythoi of Class IX. Hermes looks back at the woman, extends his kerykeion toward Charon, and holds his left hand behind the woman as if to urge her on, much as on no. 16 of Class IX, 1; but in the reliefs he is without a beard or winged boots and he is approaching Charon instead of standing impassively. The figure of the dead on the reliefs is a woman hesitating to advance toward Charon and holding her mantle about her much as on no. 24 of Class IX, 2. It seems to me reasonable to refer both reliefs and lekythoi scenes back to a common prototype, some celebrated Athenian painting which may have been inspired by the painting of Polygnotus at Delphi. And I believe that on the whole the reliefs are nearer to the prototype in the disposition of the figures, while on the lekythoi, especially the lekythoi of Class IX, the stiffer attitudes are due to the tradition of those who made the lekythoi of this class. The rude face of Charon on the lekythoi of Classes V and VI may be nearer the prototype; but the beard of Hermes and his winged boots are perhaps due to popular belief, in the mind of the lekythos painter. The draped figure of a youth on nos. 15–17 of Class IX, 1 is distinctively a figure of lekythos tradition, while the woman holding her mantle in one or both hands is presumably derived from the prototype. The attendant on no. 8 of Class V and no. 10 of Class XI, 2 may perhaps have come from the prototype; such an addition, however, is entirely in the spirit of Class XI, and it is only the presence of such a person on no. 8 of Class V which suggests that

it is not an addition by the lekythos painter. As for the small souls, it seems to me clear that they were first introduced into lekythos scenes in connection with the Charon scene and denote the realm of souls with which Charon forms the connecting link (Vol. VI, 347 f.). The lekythoi of Class V, I believe to be earlier than those of Class IX, and only responsible for the scene as it appears on lekythoi of Classes IX f. in that the idea of adapting the Charon scene to these burial vases was originated by makers of lekythoi of Class V.

(*b*) *Charon scenes including the figure of the dead and an attendant, but not Hermes.* In the Charon scenes other than those of series *a* Hermes is omitted, and we find the dead person confronting Charon without any intermediary. In the present series the boat of Charon is at the right of the scene as often as it is at the left; we may assume possibly that the scene is based on another prototype, or more probably that it is freely adapted by the lekythos painter. On three vases the scene includes a child and its mother: on no. 18 of Class IX, 1 the mother is the dead person and a young girl, possibly a slave rather than a daughter, brings articles for the toilet; on no. 20 of Class IX, 1 and no. 8 of Class XI, 2 the child is added almost as an attribute to mark the dead person as a mother. On no. 9 of Class XI, 2 apparently the young woman with the goose is the dead person, as on no. 8, and the youth with bird cage and hare may be her brother or lover with the pets of her lifetime; possibly the goose in the hands of the dead woman is an offering brought to Charon. On no. 25 of Class IX, 2 the draped man is the person for whom Charon has come, and the woman may be regarded simply as the companion of his lifetime or as a wife who died with her husband; in any case it is the same type as the dead woman of the terra-cotta reliefs and of one lekythos mentioned under series *a*. Under this series apparently belong three lekythoi otherwise unknown to me in the series given by Pottier, *Léc. blancs att.* p. 34 f. His no. 21 has much the same type of scene as no. 9 of Class XI, 2 and no. 18 of Class IX, 1; his nos. 15 and 17 also seem to belong in this series. The presence of small souls on at least four of the eight vases of this series is noteworthy. In two cases (Class IX, 1, no. 18; XI, 2, no. 8) the face of Charon is of the rude, realistic type noted in the examples under Classes V and VI. In general the scene including the dead person and a companion of his lifetime is characteristic of Class XI; its presence in Class IX cannot be paralleled outside the Charon scenes here mentioned, and this fact might be used as an argument to show

that the painter borrowed it from a prototype other than the prototype of series *a*.

(*c*) *Charon scenes with only the figure of the dead.* On small and less carefully made white lekythoi, on which the scene is regularly limited to two figures, the Charon scene includes only Charon in his boat and the dead person ; the same type of scene is also rarely found on lekythoi of classes where three figures are admissible. Of Charon scenes drawn in glaze outline, no. 7 of Class VI, 1 might have had three figures; on nos. 11–12 of Class VII, 2 the two figures are as many as are found in that class and the single figure of nos. 10–10a represents the more usual type of scene. In Class IX (outlines in dull color) nos. 13–14 of series 3 have but the two figures, though in series 1 and 2 the Charon scenes have three figures ; on these two vases Charon's face is drawn with sparse beard and some effort to indicate the Attic ferryman, and he extends one hand toward the dead woman as on the terra-cottas mentioned under series *a*. The dead woman on no. 13 puts her foot on a rock as though she were about to get aboard the boat ; on no. 14 she stands with bowed head, carrying a small chest and holding up a toilet vase. It is possible to regard this figure as carried over from a stele scene (cf. series *d*), or to say that she carries with her to the lower world the toilet objects she had been wont to use while living. Number 11 of Class XI, 2 is a damaged vase not easy to classify, but it belongs in this series. Numbers 1–7 of Class XIII and also nos. 10, 11, and 16 in Pottier's list (*Léc. blancs att.* p. 36 f.) form a group homogeneous in style, in which one figure is represented opposite Charon in his boat. On nos. 1, 2, and Pottier's no. 11 Charon is seated in his boat at the right of the scene, and on Pottier's no. 10 he is also seated, but at the left, while on the other lekythoi he is standing on both feet ; ordinarily he holds his pole in one hand and extends the other hand as on the lekythoi of Class IX, 3, noted above. His face is dignified, with no effort to represent the ordinary ferryman ; and while he wears the usual exomis, his cap is sometimes of a high, loose type, not round and stiff. On these vases are found for the first time the reeds about Charon's boat, which are so noticeable in the terra-cotta reliefs of this scene, and on nos. 1, 3, 5, and 6 waves or stones are indicated by the side of the boat as on those reliefs. The taenia draped in the field (nos. 2, 4, 6, and Pottier's nos. 10 and 16) is carried over from the stele scenes of Class XIII where it has only decorative meaning ; but the taenia on the reeds (no. 5) is an interesting original touch, connecting worship

at the grave with the coming of Charon. The figure of a woman with veil over her head (nos. 1, 5, Pottier's no. 11) has occurred on several examples already discussed, and the woman with casket is to be compared with Class IX, 1, no. 14, *supra*. Numbers 4 and 6 perhaps belong in series *d*, for the characteristics of a mourner at the grave are given to the figure before Charon's boat.

(*a*) *Charon scenes with a mourner (as in grave scenes), and often the figure of the dead also.* In Class XIII the taenia draped in the field is a decorative element carried over from stele scenes to Charon scenes; in the same way, I believe, the figure of the woman holding up tablets on no. 6 (cf. nos. 15, 18, 19 of Class XIII) and the figure of a woman bringing a canistron on each hand (no. 4) are figures really belonging to scenes of worship at the grave but carried over into Charon scenes. This is a kind of "contamination" which is to be expected on vases which were manufactured in large quantities with little attention to the meaning of the scene. When the grave stele itself is introduced with the person bringing the usual offerings, the dead person on the steps of the stele or standing before it, and Charon in his boat, we may still call it "contamination," but it is a more conscious effort to combine an ideal and a real scene which had developed independently of each other. The effort to assign a definite meaning to the double scene is quite misplaced; by representing the dead person in relation to Charon on one side, to surviving mourners on the other side, the painter could achieve no real unity and probably had no such intention in mind.

On nos. 5–7 of Class XI, 2 we find the regular stele of this class, and before it the dead person, on no. 5 a seated youth holding up the obol for Charon, on no. 6 a child advancing to meet Charon, and on no. 7 a child standing before him. The figure of Charon shows no new peculiarities; he holds his pole in one hand and the other hand is extended toward the dead person. On the opposite side of the stele from Charon is shown the surviving mourner, a woman bringing a canistron, and on no. 6 a kantharos also, to the grave. Probably Pottier's nos. 12 and 18, the latter only with the stele, should be included at this point; on both these vases reeds are represented beside Charon's boat.

Three vases, nos. 1–3 of Class XIV, also combine Charon in his boat with the scene at the grave. On no. 1 we see the splendidly drawn figure of the Attic ferryman with rude features on one side of the stele and on the other side a woman bringing canistron and

alabastron. The scene is perhaps the more impressive because the dead person is absent. On no. 2 Charon has drawn his boat through waves and reeds at the left, the dead woman seated before the stele turns to look at him, and at the right a surviving woman is drawing her mantle about her. The decoration of Charon's exomis is an unusual step in idealizing the scene. On no. 3 Charon in his boat is at the right of the stele, the dead youth in decorated garments at the left, while in front of it stands a woman who brings a canistron of fruits and taeniae on her left arm and raises her right hand behind her head as if to tear her hair. That Charon reaches out his hand to take a fruit from her basket is again an original touch, quite out of line with any meaning which would naturally be attached to the scene.

The Charon scene is an interesting subject of study because of the modifications it undergoes in the six classes in which it occurs. In Class V and some examples of Class IX it seems to be adapted without great change from some monumental painting, but in Class IX the figures conform to the conventions of the Class and are stiffer than in Class V. The one lekythos in Class VI with this scene is drawn with the grace and the effort to characterize the figures which would be expected. The examples in Class VII are somewhat rudely drawn and are evidently abbreviations of a scene which had been previously adapted to more important lekythoi. The simpler (abbreviated) form of the scene with only the figure of the dead person confronting Charon occurred also in Classes IX and XI and is the only form found on the hastily drawn lekythoi of Class XIII. The introduction of an attendant with the dead person occurred on no. 8 of Class V, and is found on three vases of Class IX and two of Class XI. The presence of a survivor with the dead person has been noted as characteristic of lekythoi scenes in Class XI. Finally the scene is " contaminated " by elements which belong to other scenes in Class XI, where the effort for variety in stereotyped scenes is marked, and again in Class XIV. Thus the variations in the one scene bring out in a striking way the different spirit manifested in the different classes of lekythoi.

(3) The Prothesis Scene

Of the scenes on white lekythoi relating to death and burial the Charon scene is, from our point of view, purely imaginative, while the prothesis scene is absolutely literal and realistic. And while scenes at the grave are often realistic, they rarely emphasize the tragedy of death as do these scenes of actual mourning over the body

of the dead person. It was the Athenian practice to place the body of the dead on a couch with feet toward the door for one day before burial, while the relatives, especially the women, gave themselves up to lamentations. That in early times the mourning of the women was almost a ritual is indicated by references in the *Iliad* (XI, 393 f., XXIV, 710 f.). The law of Solon, as described by Demosthenes (XLIII, § 62, p. 1070), indicates that it was necessary to regulate Athenian practice, and an inscription from Ceos (*Ath. Mitth.* I, 140, Ditt. *Syll.*[2] 877) gives the detailed regulations found necessary on this island. The representations of the prothesis scene on black-figured Greek vases and one or two red-figured vases (see Benndorf, *Griech. Sic. Vas.*, S. 6) are as vivid as they are literal. Perhaps it is from these earlier vases rather than from any wall painting that the maker of lekythoi for the dead drew his inspiration.

Benndorf knew four or five white lekythoi with this scene, and Pottier (*Lec. blancs att.*, p. 12) increased the list to nine. Numbers 2, 3, and 9 of Pottier's list I have not seen; the only new element in them, to judge from his description, is that on no. 3 the number of women mourners is increased to four. Since Pottier's work was published, seven additional examples have appeared in museums and are described in the present volume; the list of those described is as follows: Class VI, 1, no. 16b (App.); IX, 1, nos. 12–14 and 3, nos. 11–12; XI, 2, no. 1; XIII, nos. 8–9; XIV, nos. 5–6a; XVI, no. 2. On all these examples the body of the dead is closely draped except for the head and laid on a couch with the head supported on a pillow at the right. In every case there is at least one woman grasping her hair or extending her hands in expression of grief, but in other details the scenes differ slightly.

The couch ordinarily has delicately turned legs, but in two cases (Class XIV, no. 6a and XVI, no. 2) the legs are short and square, in several cases the couch is raised on blocks placed under the legs (Class VI, 1, no. 16b; IX, 1, no. 12; XIV, nos. 6 and 6a; XVI, no. 2). The body is stiffly laid out and wrapped in a mantle which is often decorated with embroidery (Class IX, 1, no. 13, and 3, no. 11; XIV, 6; two garments are plainly indicated in XIV, no. 6a). The eyes of the dead person are closed, but otherwise the face is not differentiated from that of living persons. On Class XIV, no. 6 a wreath is on the dead man's brow; on Class IX, 3, no. 11 and XIII, no. 8 a stephane is worn, and on XIV, no. 6a the woman's hair is arranged as in life, and she wears earrings and a necklace.

The woman mourner, raising her hands to tear her hair, is alone in Class XIV, no. 6; on IX, 1, no. 14 and 3, no. 12 are two mourning women alone, and on IX, 1, no. 13 three mourning women. On Class IX, 1, no. 12, XI, 2, no. 1, and XVI, no. 2 a man is present with the women mourners; he is evidently a member of the family, and his attitude expresses grief, but not the unchecked grief of the women. By analogy with the scene on black-figured vases the women mourners also may best be regarded as members of the family of the deceased. The hair of these women is ordinarily cut short (not on Class IX, 3, nos. 11–12) as an expression of grief; they either raise their hands to tear the hair or bend tenderly over the face of the dead person (cf. Class IX, 1, no. 12; XVI, no. 2), and where color is used on the vase, their garments are ordinarily dark but not black. In several instances one of the women is not expressing grief, but brings a flat basket with taeniae (Class IX, 3, no. 11; XIII, no. 8; XIV, no. 6a; XVI, no. 2) or an ornamented box (Class XIV, no. 5); and in one instance (Class XIV, no. 6a) the woman with the canistron is fanning the face of the dead. While it would be natural enough for women of the family to bring objects for the tomb in a canistron, this service is often performed by a servant in scenes at the grave, and here also this figure seems to be differentiated from the other women in a manner to indicate that a servant is intended. The flat basket (canistron) was regularly used to bring to the grave taeniae and other objects used in worship; here it seems to be used to bring the taeniae and perhaps the lekythoi which were set up near the couch (Class XIV, no. 5, XVI, no. 2).

These small lekythoi are interesting because they seem to denote the primary purpose for which white lekythoi were made; apparently they were perfume vases, first set up beside the body at the prothesis and later either buried with the body or set up beside the grave monument. The literature is cited by Pottier, *Lec. blancs att.*, p. 20. The two large lekythoi on Class XIV, no. 6 may be either examples of lekythoi used in the same way at the prothesis or perhaps actual grave monuments like the stele on Class XIII, no. 9. This stele is an example of "contamination" like that in the Charon scenes discussed under *d* in the preceding section. This scene is properly laid in the home, not at the grave, and the portico of the house is indicated by the column on Class IX, 1, no. 13 and 3, no. 12. The taenia draped in the field, the wreath hanging in the field (Class XIV, nos. 6, 6a; XVI, no. 2), and the hanging mirror (Class IX, 3, no. 11)

properly belong in scenes in the home; they are quite in place in this scene, though they may have been introduced from scenes at the grave on other white lekythoi where their purpose is merely decorative. Similarly the goose or duck on Class XIV, no. 6 is an inmate of the home, a household pet, though its presence may be due to the fact that it was occasionally depicted in grave scenes as an offering at the grave. Small flying souls on Class IX, 3, no. 12, Class XIV, no. 6a, and Class XVI, no. 2 are presumably brought over from other scenes pertaining to death and burial. They indicate the Greek feeling that in the presence of death the world of living men and the world of shades are for the moment brought into close relation.

In contrast with the Charon scene the prothesis scene does not really change its character in the development from Class IX to Class XVI. Some of the accessories vary, and the drawing changes, but the scene remains a literal representation of what actually took place, a scene of pathos unrelieved by imagination.

(4) The Depositio Scene

The bearing out of the body for burial (*ἐκφορά*) is not represented on white lekythoi, but the lowering of the body into the grave is shown in an idealized form on an interesting series of these vases. Pottier (*Léc. blancs att.*, p. 23 f.) lists five examples of which three had been discussed by Robert, *Thanatos;* Pottier's no. 5 has been omitted from my discussion as of doubtful authenticity, and six more examples have been noted (Class VI, 1, nos. 2–3; IX, 1, nos. 21–23; XI, 2, nos. 2–4; XIV, no. 7). Probably the earliest of these vases is Class IX, 1, no. 21 with a scene in which the different figures are finely characterized — the stiff body of the dead youth, the wild nature of the bearded genius at the left, and the gentler character of the youthful genius at the right — and the attitudes are stiff and literal. Very similar is the damaged vase IX, 1, no. 23. The scene on Class VI, 1, no. 2 and XI, 2, no. 4 is much the same, except that the style of the drawing is far more graceful and the effort to characterize the figures is not so marked; Class XIV, no. 7 gives a still later type of the same scene. We find an interesting variant (Class IX, 1, no. 22 and XI, 2, no. 3a) when the stele is omitted and in its stead are seen a mound and a tree; on the second of these two vases the figure of the dead woman is relaxed rather than stiff, and the Hermes Psychopompos, Hermes the Conductor of souls to the lower world, is introduced from the Charon scenes, where he more properly belongs. On

one other lekythos (Class XI, 2, no. 3) a fourth figure is present, apparently an ephebos who is a relative of the deceased woman, if I interpret rightly his gestures as gestures of mourning; on this finely drawn vase the body of the woman is nearly in a seated position, and curiously her eyes are not closed as in other examples of this scene. There remain two vases (Class VI, 1, no. 3 and XI, 2, no. 2) on which both the winged genii are unbearded, and further the body of the dead person still rests partly on the couch on which it has been brought to the grave. On the former vase one of the winged figures holds with one hand the hand of the dead person and raises his other hand to tear his hair; *i.e* the idea of mourning has been transferred from relatives of the deceased to the poetic winged figure peculiar to this scene.

Thus while the scheme of the scene remains the same, its details are modified in each example. The stele is modified in a manner consistent with each of the four classes where the scene appears, and twice it is replaced by a mound and tree. The dead body may be nearly in a sitting position or nearly horizontal, stiff or relaxed, all wrapped up as in the prothesis scene or lightly draped in a mantle drawn over the shoulders (Class XI, 2, no. 3) or in the cuirass worn by the youth in battle, free in the hands of the genii or just being raised from the funeral couch. That a dead woman has once a stephane and the dead youth a taenia about his hair is perhaps an indication of honor paid to the dead. The direction of the dead body varies in contrast with the principle of the prothesis scene which places the head at the right. The winged figures also vary from the carefully characterized figures of Class IX, 1, no. 21 — one wild and bearded, the other a gentle youth — to the two generalized figures, both of which may be youths, on later vases. Moreover, these figures may one or both be clothed in short chitons and perhaps wear boots or both may be nude. Finally it may be noted that none of these vases show the objects in the field which occur more or less frequently in connection with other scenes.

It is evident from the above statement that the painters of these lekythoi were not reproducing any one monumental painting as perhaps was the case with the makers of lekythoi with Charon scenes. And if one compares similar scenes on earlier vases (cf. those cited by Pottier, p. 26 and n. 3), it becomes clear that this scene is not directly adapted from the black-figured scene representing the depositio (*Mon. Inst.* VIII, iv–v). Its connection with the Homeric episodes of

Sarpedon and Memnon as depicted on vases seems to me beyond dispute; at the same time one cannot but raise the question whether its adaptation to an Athenian grave scene was not first made in some monumental painting, perhaps a painted grave stele of the middle of the fifth century B.C. For this reason the wild grim figure on Class IX, 1, no. 21 I believe is Thanatos, though the manner in which his character is depicted was possibly suggested by the type of Boreas in vase paintings. If I am right in believing that the adaptation to an Athenian grave scene was probably not made by the lekythos painter, perhaps the argument of Pottier (p. 27 f.) as to popular belief in Thanatos and Hypnos is not so strong as if one believed that the adaptation was made by a lekythos painter.

The fact remains that the scene is distinctly poetic, with its origin in the epic; and as such it is in striking contrast with the Charon scene of popular belief and the prothesis scene drawn from actual practice. That it was poetic is perhaps a reason why it was not more often used; for it was not the intervention of Death and Sleep, but rather the thought of continued gifts of loving memory and of worship at the grave, which was central in the minds of those who used the lekythoi and those who made them.

(5) The Scene at the Grave

The typical scene on these funeral lekythoi represents the grave monument, before which stand two or more persons — relatives bringing offerings, mourners, attendants, or often the dead person himself. This scene must be studied briefly both in its elements and in the dominant conception which governs it as a whole; for in spite of its stereotyped character there are many interesting indications of Athenian belief and practice.

(*a*) *The stele and offerings associated with the stele.* On the lekythoi with drawing in glaze outline, as was pointed out in Vol. VI, p. 349 f., the reference to the grave becomes clear after the earliest examples, and the stele or tumulus gradually becomes the determining factor of the scene. The tumulus, a high rounded or ovoid monument on one or two steps, is found occasionally instead of a grave stele on earlier classes of lekythoi drawn in dull color (Class IX, 1, no. 22; X, 1, no. 21; XI, 3, no. 13; XII, no. 18) and reproduces the type found on lekythoi with drawing in glaze outline (cf. Vol. VI, p. 350, and pl. viii, 1). There seems no reason to doubt that it represents the grave mound, and that in a conventional manner developed in

vase painting. In later classes (XIII, nos. 65–69; XV, nos. 4–10, 19) where it is more hastily drawn it is not always clear whether a tumulus or a stele with round top is intended. In Classes X–XIII the tumulus is found with the grave stele more commonly than it is found alone. Sometimes the tumulus is on one side at some distance from the stele (Class X, 1, no. 10; X, 2, no. 28; XI, 3, nos. 7–8; XII, no. 5), sometimes directly behind the narrow stele (Class X, 1, no. 12; XII, nos. 11, 14; XV, no. 8); in both cases it is usually decorated with taeniae. In Class XIII (nos. 10–17, 37–42, 55–56; cf. XI, 2, no. 17; XIV, nos. 42–43) a rectangular altar-like structure is seen behind the stele and at one side. I believe that this is another form of the grave itself which was preferred to the rounded form or tumulus by the painters of these lekythoi.

In Classes IX and X the stele follows one or another of the types used in Classes IV–VIII. In Class IX it is a shaft of medium width on two or three steps; it often has a plain square top, or it may have a capital, or profiled mouldings at the top, or rarely a small triangular cap. The shaft is usually decorated with many taeniae in black and red. The characteristic stele of Class X is a more slender shaft crowned by an anthemion and usually decorated with one or two taeniae; rarely in series 1 and 2 the shaft has a plain round or square top or a small triangular cap, a form which is typical of series 3. The anthemion alone but with more pronounced scrolls is also found in Class XII (nos. 11–14; cf. also XI, 3, nos. 2 and 8).

The first real innovation in connection with the stele is the introduction of the acanthus ornament in Class XI. It is added to the shaft at the base, or at several points, and the shaft is crowned by an anthemion; or it is found only at the base of the anthemion; or several rows of acanthus leaves take the place of the anthemion; or finally a bunch of acanthus leaves, usually spreading, crown a broader shaft. In Classes XI and XII most examples have the acanthus ornament in one or another of the forms indicated; in Classes XIII–XV the last type (broad shaft with spreading acanthus leaves at the top) is found on a limited number of examples; and in Class XVI large acanthus leaves are combined with elaborate palmettes. The use of the acanthus leaf as an ornament of course antedates these lekythoi, but its general use on lekythoi in the last third of the fifth century B.C. no doubt helped to show its availability in other forms of flat decoration.

The other innovation in the form of the stele consisted in the

representation of a broad, presumably flat monument crowned by a pediment with acroteria. This type of stele is characteristic of Classes XIII and XIV. In the more careful examples the pediment and often the acroteria were decorated with color and ornamental design. The marble grave stelae of the early fourth century were of much the same proportions as the stelae on these lekythoi, and it seems reasonable to believe that the lekythos painter was guided by the actual marble stelae about him to introduce this type on vases.

In addition to these types of grave monuments, certain peculiar forms and details have been noted. The large vase as a grave monument (cf. Vol. VI, p. 349 f.) is perhaps the correct interpretation of the scene on Class XIV, no. 6; certainly the presence of taeniae on the large lekythoi and the common use of the lekythos form in marble in the fourth century make this suggestion plausible. The presence of a lion on top of the shaft on no. 6 of Class XI, 1 recalls, for example, the shaft on which stands a bull, that was uncovered near the Dipylon gate. The large acanthus leaves at the base are a decoration of the type developed in vase painting, and the raised paw of the lion is doubtless an individual touch of the vase painter, but the choice of a lion for the top of the stele may well have been determined by some actual grave monument known to the painter. On two vases of Class XI, 4 (nos. 4–5) a small bird is perched on the acanthus foliage which crowns the stele; this bird may be a pet brought as an offering to the dead person like the bird on the youth's finger on no. 5, or it may be an indication of the open country where the tomb is situated (cf. Class XI, 3, no. 7). Occasionally one of the plinths on which the shaft stands is represented as having a concave edge (*e.g.* Class XI, 3, no. 2), a peculiarity which I can only understand as an expression of the painter's effort for decorative effect. Similarly the platform running below the entire scene (Class X, 3, no. 8; XI, 2, no. 13) should be regarded as a device of the painter to give unity to the scene.

The above summary of the forms of the grave monument on white lekythoi with drawing in matt color indicates the extent to which the painter of these lekythoi reproduced the forms of monuments actually in use. Even in the fifth century the type of grave monument in Athens was a marble slab on which was carved or painted the figure of the dead person. The painters of these lekythoi did not repeat the experiments on lekythoi with scenes in glaze outline (Vol. VI, p. 350), where the attempt was sometimes made to

suggest such carving in relief. When the scene of the carved stelae was reproduced at all, it became a scene of figures gathered about the stele (see under *d*, *infra*). The general form of the stele, however, and some elements of its decoration were reproduced more or less exactly. But even here the painter adopted certain conventions, and such decorations as the acanthus leaf, which were favorable to the type of work in which he was engaged.

Of the offerings brought in worship at the grave some are in the hands of the persons who bring them, others are attached to the stele. The latter class, together with other objects associated with the stele, may best be considered at this point. The most common offering at the grave is the taenia, a thick fillet with a double cord or ribbon attached to each end; these taeniae are brought to the grave on flat baskets, held out in the hand of the worshipper, or attached to the shaft of the grave monument or laid over the tumulus. The grave stele is rarely depicted without one of these taeniae, and in Class IX there are often five or six of them. In one instance (Class X, 2, no. 15), as occasionally in Class V, the taenia is made into a ring and laid against the steps. The wreath is less commonly found on the stele, either hanging on the shaft or laid against the step (Class IX, 1, nos. 1, 2, and 5; X, 1, no. 4), though it is often brought on the flat basket with taeniae. In one or two instances (*e.g.* Class XIV, no. 48) a green garland is wound around the stele like a taenia. In Class IX, 1 (nos. 1, 2, 4, 5) and Class XIV (nos. 1, 24, 39) a small lekythos is either attached to the shaft or stands on the steps of the stele; on no. 24 of Class XIV other vases and utensils are found with the lekythos. It would appear that the lekythos as a perfume vase was used at the *prothesis*, and also was at times brought as an offering to the grave. The hydria on the steps of Class XI, 3, no. 13 may be compared with the hydria on the head of an attendant (Class IX, 2, no. 8; X, 2, no. 26) or in the hands of a worshipper (Class XII, no. 7). Probably it signifies that water for a bath was brought to the grave for the dead person. The shield resting against the stele on no. 9 of Class X, 2 and no. 16 of Class XIV seems to belong to the young warrior who is present, and who may perhaps be the dead person to whom offerings are brought. The sword in its scabbard (Class IX, 2, no. 2) attached to the stele is best explained as an offering brought to the grave of a warrior by the aged father and a wife or sister. Perhaps the lyre resting against the steps of the stele (Class X, 2, no. 23) or laid with a flat

basket of offerings on a table by the stele (Class XI, 3, no. 7) is also an offering to the dead, in this case a person fond of music. On the steps of the stele is seen a goose on no. 17 of Class XIV, and a heron on no. 17 of Class X, 2 and no. 3 of Class XII; this is doubtless the pet of the dead person, like the bird occasionally brought by one of the figures beside the stele.

While the offerings connected with the stele must of course be considered along with the offerings being brought to the grave, one point is clear. These are actual offerings brought to the dead, and at the same time they do not necessarily represent all types of such offerings. The vase painter has selected such as suited his purpose, and quite possibly the decorative taenia may have received quite undue emphasis in lekythos scenes because it so well served the painter's purpose.

Another object associated with the stele should be mentioned here, namely the small flying ψυχή or εἴδωλον. I believe that this figure was first adapted to its use on white lekythoi (cf. Vol. VI, 347 f.) in connection with the Charon scene, but it is quite in line with Athenian belief to associate the presence of souls of the dead both with the dead body (Class IX, 3, no. 12) and with the grave monument. In Class IX it is found but twice except in Charon scenes (series 3, nos. 3 and 12); in Class X (1, nos. 2–5; 2, nos. 1, 16, 18–20; 3, no. 4) and in Class XI (1, nos. 2–3; 2, nos. 6, 16; 3, no. 8; 4, nos. 1, 10) it is more common; and it occurs twice in Class XII (nos. 2, 20) and twice in Class XV (nos. 4, 10) in scenes at the grave. Usually it is drawn with mere lines as though its body and limbs had no thickness at all. Both hands may be extended toward the stele, or one hand may be placed on its head as though in lamentation; except for slight variations in the wings this little figure is repeated without change, and apparently with little reference to its meaning.

(*b*) *Offerings presented at the grave.* The objects brought to the grave by the worshipper present somewhat more variety than the offerings associated with the stele. But just as the regular offering on the stele is the decorative taenia, so the offering in the hands of the worshipper is in nine cases out of ten a shallow basket containing taeniae. This basket, which often contains wreaths or lekythoi (Class IX, 1, no. 4; X, 2, no. 21; XI, 3, no. 10a; XIV, no. 19) or a smegmatotheke (Class X, 2, nos. 14, 24–26; XI, 3, nos. 3, 5, 7; 4, nos. 1–2) but always taeniae, is the normal method for bringing these

offerings. Not infrequently, however, a woman presents a taenia in her hands before the stele, or actually attaches it to the shaft (Class IX, 1, no. 2; 2, nos. 10–11; X, 2, no. 21; XII, no. 18). Rarely a taenia is presented before the stele by a man (Class IX, 1, nos. 1, 6; 3, no. 7; XIII, no. 62; XV, nos. 2, 25). On no. 6 of Class X, 2 the woman brings a thick fillet with ends attached to form a ring, unless possibly a form of wreath is intended. It is clearly a wreath of foliage in the hands of a seated youth on Class XII, no. 12, and a wreath of red flowers carried by a woman on no. 14 of Class XIII; on nos. 12, 16, and 38 also of the same class a woman brings a wreath in her hand to the grave, but more commonly the wreath like the taenia is brought on the flat basket. The spray of foliage in a woman's hand is seen once (Class IX, 3, no. 8); perhaps it served some lustral purpose in connection with burial.

Two or three forms of toilet vase are found among offerings presented at the stele. The alabastron occurs about twenty times, usually held up toward the stele by a woman who carries the flat basket of taeniae on her left arm. Once it is suspended from cords (Class XII, no. 11), a usual manner of carrying it; twice it is presented by a youth (Class X, 1, no. 19; XIII, no. 57); and once it is held up by a woman seated on the steps before the stele (Class XI, 3, no. 10). The aryballos, or oil vase used by young men, is found once (Class XV, no. 23) suspended from cords and carried by a youth. A covered dish on a stem, the smegmatotheke or lekane or high pyxis, first appeared on lekythoi in the domestic scenes of Class IV; in Class V (nos. 17, 44, 69), Class VI, 1 (nos. 22, 25), and Class VIII, 1 (no. 13) it is presented at the grave by a woman. In a Charon scene of Class XI, 2 (no. 10, cf. no. 13) it is carried by an attendant who follows the dead woman; more commonly it is presented by a woman at the grave (Class IX, 2, nos. 9, 15; 3, no. 10; X, 1, no. 18; XI, 3, nos. 2, 3, 9; XII, nos. 11–13; XIII, no. 34; XIV, no. 40a); or it appears on the flat basket of offerings (Class X, 2, nos. 14, 24–26; XI, 3, nos. 3, 5, 7; 4, nos. 1–2). In a few scenes a libation is being poured from a phiale at the grave (by a man, Class X, 2, no. 10; XI, 3, no. 5; by a woman, Class IX, 1, no. 3; X, 3, no. 1; XII, no. 7; by a woman who carries an oenochoe in her other hand, Class IX, 2, no. 18; 3, no. 6). The libation scene at the departure of a warrior occurred on white lekythoi of Classes IV, V, and VII (Vol. VI, p. 342), but the libation at the grave is not found before Class IX. In the Charon scene (Class XI, 2, no. 6) the woman bringing offer-

ings holds up high on her right hand a smegmatotheke or perhaps a kantharos. The hydria brought on a woman's head (Class IX, 2, no. 8; X, 2, no. 26) or in her hands (Class XII, no. 7), like the hydria already noted on the steps of the stele (Class XI, 3, no. 13), doubtless contains water for the bath which is offered to the dead person. Similarly the loutrophoros brought by an attendant woman (Class XI, 2, no. 12), like the loutrophoros set up at the grave, indicates the marriage bath of a woman who has died unmarried.

Of the other objects in the hands of figures at the grave the lyre is the more common. It is carried by a standing youth (Class IX, 2, no. 12; XII, no. 19; XIII, no. 31) or by a standing woman (Class XII, no. 14); or it is in the hands of a seated youth who may be the dead person (Class X, 2, no. 13; XI, 3, no. 6), or of a boy standing before the man who may be his father (Class X, 2, no. 16). A youth playing the lyre sits in a chair beside the stele (Class IX, 2, no. 22) or on the steps of the stele (Class X, 2, nos. 20–21; XIV, no. 27); the standing youth on no. 21 of Class XIII seems also to be touching the strings of his lyre. A comparison of these examples leads me to reject the idea that the lyre signifies an offering of music to entertain the dead person; it is ordinarily in the hands of the dead person himself, and when it is brought by others, it is brought as a favorite and characteristic object which survivors associated with the dead youth.

On six lekythoi weapons or pieces of armor are brought to the grave. On no. 11 of Class X, 1 a woman brings spears and helmet as an offering to a young warrior seated before the stele, and on no. 22a of Class XIV a woman brings a helmet to a seated youth with spears. On no. 11 of Class X, 2 no stele is present, but a woman brings his sword to a young warrior preparing for battle, while on no. 12 the same scene occurs with the stele; in both instances it is a scene from the life of the youth repeated after his death. A similar explanation may be given for no. 38 of Class XIV (youth with helmet and woman seated before the stele), though here the young wife is the dead person; and for the lekythos mentioned in the footnote on page 170, where the dead person is the father of the youth bringing helmet and sword.

The purse or wallet carried by a man (Class X, 3, no. 6; XI, 2, no. 16; 4, no. 16) and the apple in the hands of a seated youth (Class XIV, no. 29) have no special reference to the grave. Like

the plaything brought by a child (Class XI, 3, no. 5), the fan (Class XI, 3, nos. 2–3), the mirror (Class XI, 2, no. 13; XV, no. 25), and the kalathos (Class IX, 3, no. 9) in the hands of a woman, they are objects characteristic of the daily life of the person who carries them. The same statement applies to the jewel casket carried by a woman (Class X, 1, no. 16; XI, 3, no. 2; XIII, nos. 28, 57), or held open on her knees (Class XIV, nos. 22, 33, 40). The box with a handle before the child on no. 8 of Class XI, 2 might contain its toys; and a similar box brought by a woman (with handle, Class XI, 4, nos. 2, 6; suspended by cords, XI, 3, no. 9; XIV, no. 40a; held in the hand, XII, no. 8; XIV, no. 47; XVI, nos. 5, 6) may contain offerings brought to the grave.

Three objects brought to the grave deserve special notice, viz. the rolled-up garment, the tablets, and the obol. On several vases in Class V (nos. 36, 40–43) a woman is depicted giving her rolled-up mantle to a maid or receiving it from a maid. On no. 17 of Class XI, 2 a woman at the grave turns to lay aside her mantle, and the ephebos on no. 9 of Class X, 2 is carrying the mantle he has discarded. In four other instances (Class X, 1, no. 8; 3, no. 6; XI, 1, no. 2; XII, no. 17) the mantle is held out before the stele as though it were an offering at the grave. Whether or not it is so intended, one must assume that the type is carried over from domestic scenes such as were noted in Class V. Again, on several vases of Class XIII (nos. 6, 15, 18, 19, 24) a woman stands or sits beside the stele holding tablets above her shoulder in her raised right hand; on nos. 19 and 24 the ribbon with which the tablets are tied is treated in a decorative manner. On two vases with drawing in glaze outline (Class VI, 1, no. 10; VII, 1, no. 21) tablets are brought as an offering at the grave, and on a third vase they are presented apparently by a wife to her departing husband, though a stele is present (Class VI, 1, no. 6). Tablets as an offering at the grave might contain some message for the deceased, an expression of desire for his welfare, or a curse on any who disturbed the grave. Finally the obol, Charon's obol, is seen once or twice. On no. 22a of Class XIV the woman at the right certainly holds up a coin; and it is possible that on no. 5 of Class XI, 2 a coin is held by the raised hand of the seated youth. The only reasonable interpretation of this coin seems to be that it represents the obol for Charon's fare which Athenians placed in the mouth of the dead; such a change as the transfer of the obol from the dead person to the hands of a

woman bringing offerings is a kind of "contamination" that has already been noted in these scenes.

Finally, the persons before the stele often bring some household pet, a hare, a goose, or a small bird. On no. 22 of Class IX, 2 the seated youth playing the lyre may well be the dead person, while the woman at the right brings a hare, apparently a pet hare brought as an offering at the grave. In a Charon scene (Class XI, 2, no. 9) the youth at the right follows the young woman for whom Charon has come, and carries a hare in one hand, in the other hand a small bird in a cage. The bird cage is also carried by a youth before the stele on Class X, 3, no. 1. More commonly a small bird stands on the finger of one of the persons before the stele. In two instances (Class IX, 3, no. 4; XV, no. 2) it is best understood as an offering brought to the grave; in other cases the dead person is represented as in life with the pet bird on his finger, and often with the associates of his lifetime (Class IX, 3, no. 1; X, 2, no. 20; 3, no. 8; XI, 3, no. 3; XI, 4, no. 5; XII, no 2a); while in other cases (Class X, 2, no. 23; XI, 3, no. 15; 5, no. 5) the interpretation is not so clear. Whether the small bird is an offering at the grave or on the finger of a person represented as in life, it finds its place in the scenes as the household pet of the dead man or woman. The goose or duck also is in the hands of a dead girl (Class XI, 2, no. 9), or is brought as an offering to the grave (Class X, 1, no. 15; 3, no. 2), or the choice of the two interpretations is not clear (Class XIV, nos. 49–51); in any case it is a household pet, as is the heron (Class XII, no. 4) on the hand of a dead youth seated as in his home.

(*c*) *Figures in scenes at the grave.* When it is possible to assign a definite meaning to figures in the scene under discussion, as is often the case, one may recognize the mourner at the grave, the relatives bringing offerings, or the dead person himself either receiving offerings or with the companions of his lifetime or both. Actual mourning, such as was depicted in the prothesis scene, occurs on the following examples:

Youth, Class IX, 2, no. 1; X, 1, no. 5; XI, 1, no. 1; XV, no. 7.

Aged man, Class IX, 2, no. 3; X, 1, no. 7.

Kneeling woman, Class IX, 2, nos. 4–6; 3, no. 3; X, 1, nos. 1–3; X, 3, no. 5; XIII, nos. 48, 51, 53, 73.

Standing woman, Class IX, 2, nos. 7, 8; 3, no. 2; X, 1, no. 4; 2, no. 19; XI, 1, no. 3; 3, no. 10; 4, no. 13; XII, nos. 5, 16, 18; XIII, nos. 17, 29, 37, 49, 55, 58, (63?); XIV, nos. 15, 39.

Seated woman, Class XIII, nos. 39, 41; *before the stele*, Class XI, 3, no. 10a.

Seated youth, before the stele, Class X, 1, no. 6; XI, 3, no. 9.

A striking example of a mourner at the grave was noted in Class III, no. 59. In Classes IX–XI the scene with a mourner is often quite realistic, but in later classes it is repeated in rather a stereotyped manner. The figure of a mourner seated before the stele is interesting in that ordinarily the figure in this position represents the dead person; if the usual interpretation of this seated figure holds good, he is mourning his own death. Ordinarily the more general subjects of worship at the grave are preferred to the specific and literal representation of mourning.

On by far the largest number of lekythoi is represented a woman bringing offerings to the grave, usually offerings in a flat basket (canistron). Occasionally (*e.g.* Class IX, 2, no. 19) a woman is attaching a taenia to the stele, or a man (*e.g.* Class IX, 1, no. 1) or a woman presents a taenia before the stele, but the typical figure is the woman bringing a canistron. Opposite the woman with offerings is sometimes a second woman with offerings (Class IX, 1, nos. 7, 11; 2, nos. 14, 15; 3, no. 9; X, 1, nos. 16, 20; 2, no. 25; XI, 1, no. 2; 4, no. 11, etc.), or a mourner (*e.g.* Class IX, 2, no. 1), or a representation of the dead person (*e.g.* Class IX, 2, no. 9), or rarely a child (Class X, 1, no. 15; 3, no. 7). In most instances, however, one finds either a youth wearing an himation, or a youth with spears, chlamys, and perhaps a petasos. A definite interpretation of this figure is hardly possible, nor do I believe that such an interpretation was intended since these lekythoi were made in large quantities for the market and not ordinarily painted for use on a specific occasion. In general we may suppose that this second figure stood for a relative of the deceased person who shared the worship at the grave.

On the other hand the youth draped to the neck and standing before the stele seems to me capable of a definite interpretation; he represents the dead person, wrapped up perhaps as the corpse was wrapped for burial. As such it has already been noted in the Charon scene (Class IX, 1; nos. 15–17). In other instances the dead person is represented as in his lifetime, either alone or with his companions (*e.g.* Class IX, 2, no. 11; 3, no. 1; X, 1, no. 14; XI, 4, nos. 5, 14; XIII, nos. 32, 54; XIV, nos. 43, 51). The person seated (or standing) before the grave monuments on the larger lekythoi of Classes X, XI, XIV, and XVI, it seems clear, is normally the dead person to

whom the monument is erected, but again represented as in his lifetime (*e.g.* Class X, 2, nos. 18, 20; XI, 3, nos. 3, 5). This interpretation should not perhaps be rigidly insisted on (probably Class XI, 3, no. 7 and XIV, no. 17 are exceptions), but in almost every instance where the relations of the figures are clearly defined it holds good. Seated persons beside the grave monument, like those seated on its steps, may often be intended for the dead; and occasionally the statuesque figure of an ephebos is so detached from the rest of the scene as to suggest a similar interpretation.

When the dead person is represented as in life, whether at one side of the stele in scenes with two figures, or before the stele in scenes with more than two figures, he is often attended by one or more companions of his lifetime (*e.g.* Class IX, 3, no. 1a; X, 2, no. 12; XI, 3, no. 7; XII, no. 14; XIII, nos. 10–11; XIV, nos. 9–10; XVI, no. 1). Usually, however, at least one person bringing offerings is introduced into the scene.

It appears, accordingly, that the scene at the grave may include a person mourning, a woman bringing offerings, her associate who is ordinarily a man, the dead person, and often one or more of the friends of his lifetime. In thus defining the elements of the scene at the grave, it should always be remembered that large numbers of these lekythoi are a commercial product, and that the types of figures are very often repeated without attention to their meaning.

(*d*) *The interpretation of the scene at the grave.* The types of figures just considered are combined in lekythos scenes sometimes with definite intent to express a definite theme, more often to signify in a general way worship at the grave. The combination of a woman tearing her hair in grief with a woman bringing a basket of offerings to the stele is certainly definite, even if it should be claimed that such lamentation did not usually accompany the recurring worship at the grave. Particularly in Classes IX–XI the mourner is treated with such realism as to bring the scene vividly before the student. The man who often stands opposite the mourner might sometimes be the dead person; more probably it is a relative of the mourner, brother or husband or father, who is shown with her at the grave.

The normal scene of worship at the grave, a woman bringing offerings opposite a youth wearing his himation or an ephebos with his chlamys and spears, occurs with little variation on about half the white lekythoi on which the grave monument is depicted. Rarely the woman or the youth is seated, but in view of the stereotyped

character of the scene it is unwise to attach any significance to this modification. But when a third figure is introduced sitting on the steps of the grave monument, I believe it is intended to represent the dead person. Usually the seated figure is in an easy, restful attitude; occasionally it is a youth playing the lyre (Class X, 2, no. 21; XIV, no. 27) or holding some object (an apple, Class XIV, 29), but this is not common. The standing youth draped to the neck, which I have interpreted as the dead person, occurs on lekythoi with only two figures in that literal form of the present scene where the person bringing offerings is on one side of the stele, the dead person on the other side (Class IX, 1, nos. 5, 6; 2, nos. 9, 10, 11, 13; 3, nos. 4, 6; X, 2, no. 4; XII, nos. 6, 8, 15; XIII, no. 50, cf. nos. 48, 73; XV, nos. 4, 10, 13, 18). In the scene at the grave the dead person is made visible to bring out more clearly the fact that the worship is intended for him. This is the normal scene for these lekythoi, partly because of its decorative possibilities, but more, I believe, because purchasers would choose lekythoi with a scene which implied their intention of continued worship at the grave of their dead relative.

A totally different type of scene is found on the lekythoi where the dead person is represented as in his lifetime and often attended by one or more of the companions of his lifetime. The youth on horseback or with his horse (Class XIII, nos. 36, 54; XIV, 23), and the two men conversing (Class IX, 1, no. 10; X, 1, no. 14; 2, no. 13; XI, 4, no. 5; 5, nos. 2, 4; XIII, no. 32; XIV, no. 51) clearly represent the dead youth in the occupations of his lifetime. The woman pouring a libation before a young warrior (Class IX, 2, no. 18, cf. Class V, no. 28) is the old scene of libation at the departure of a warrior, transformed by the presence of the stele into a scene at the grave; and the woman bringing armor to a young warrior (Class X, 2, no. 12; XIV, no. 22a) is to be similarly explained. The commonest type of this scene represents a youth and a woman as at home, one of them usually seated (Class IX, 3, no. 1a; XI, 1, no. 4; 4, no. 14; XII, nos. 4, 14; XIII, nos. 28, 30, 40, 42, 45, 56, 66, 67; XIV, nos. 43–50; XV, no. 14). These scenes so clearly depict the dead person as living, that often it is not clear which one is the dead and which the living, though there is perhaps reason to believe that the seated figure is intended for the dead. This question does not arise when one figure is seated on the steps of the grave monument, for this position is regularly assigned to the person for whom the monument was erected. On one vase (Class X, 2, no. 20) he is play-

ing the lyre, on another (Class X, 2, no. 18) he amuses himself with his pets, and a woman (on Class XIV, nos. 33, 40) holds on her knees a casket like the jewel casket brought by the maid on the Hegeso stele; in other cases (Class X, 2, no. 22; XI, 3, nos. 1, 2; XII, no. 2a; XIV, nos. 9–12, 33, 40; XVI, nos. 1, 3, 4) the young man or woman sits in a restful attitude. Especially in Classes X–XII this scene is developed consistently and the relation of the seated figure to the standing figures, of the dead to the living, is clearly shown. In this definiteness there is a striking contrast between lekythoi with this scene and lekythoi with the generalized representation of worship at the grave.

The same definiteness is often found in a fourth type of scene where the dead person is represented as in his lifetime with one or more figures bringing offerings. The seated woman on no. 1 of Class IX, 3 and on no. 6 of Class XI, 5, in one instance with her baby and in the other with an Eros on her hand, is clearly a woman in her home; but opposite her is a woman bringing a flat basket of offerings. Perhaps the youth holding a lyre opposite a woman with offerings (Class IX, 2, nos. 12, 22; XII, no. 19; XIII, no. 21, cf. no. 31) should receive the same interpretation. In scenes with more than two figures the relation of the seated person to one of the standing figures, a continuation of the relation that existed when both were alive, is sometimes brought out clearly, while one or more women bringing offerings are also present. Numbers 2 and 3 of Class XI, 3 and no. 6 of Class XVI with four figures are striking examples of this type of scene, and it is almost equally clear on Class X, 1, no. 11; 3, no. 8; XI, 3, nos. 11, 15; XII, nos. 1, 2a; XIV, no. 38. On Class XI, 3, no. 6; XIV, nos. 25, 26, 31, 32, 36; this interpretation is more doubtful. On four lekythoi with a standing figure before the stele (Class XI, 3, nos. 5, 7, 8; X, 2, no. 16) it may be accepted without hesitation.

The interest of this representation of the dead person as in his lifetime, and often with the companions of his lifetime, lies in the fact that this is the type of scene found on marble grave reliefs from the end of the fifth century and the fourth century. The seated woman on Class IX, 3, no. 1 and Class XI, 5, no. 6 is a grave monument figure just as evidently as if the outline of a monument were drawn around her. And the lekythos scenes representing the dead person with his companions need but little change to translate them into grave relief scenes. At the same time it must not be forgotten

that this type of marble grave relief was characteristic of the fourth century when the white lekythoi were no longer in general use. It seems clear that the lekythoi, insignificant as they were in comparison with the later grave reliefs, helped to develop and define the scene in use on the reliefs. It is not clear whether this type of scene was used earlier on painted marble stelae, or was adopted from some other form of painting, or was developed by the workmen who painted lekythoi for the dead. If the latter be the case, the credit belongs primarily to the makers of lekythoi of Class XI, whose originality and interest in their work have more than once been mentioned.

APPENDIX

ADDITIONAL LEKYTHOI WITH DRAWING IN GLAZE OUTLINE ON WHITE

DURING the six years since the publication of my volume on lekythoi with drawing in glaze outline on a white ground (University of Michigan, Humanistic Series, Vol. VI), other examples of such lekythoi have come to my attention, which seem of sufficient interest to be included in the discussion. Some of these vases have recently been discovered; others, as for example the ones in Brussels, were not known to me when the previous volume was published. These vases I have grouped under the classes treated in that volume, and have assigned them numbers to indicate the position they would take in those classes.

GROUP A. CLASS I

6a. London, Brit. Mus., 1910. Thebes. H. 0.24.

On the red shoulder five black palmettes outside a row of short bars; maeander simple; below the scene is one purple line on the black glaze; foot concave, spreading. The man's body is in black with fine incised lines for details; helmet, corselet, and shield are in fine relief lines of black glaze. The slip is quite brown.

A warrior in partial profile with the head bowed advances toward the right, a shield on his left arm and in his right hand a spear held horizontally. He wears a corselet and a crested Corinthian helmet, pushed back. Before him is an imitation inscription.

In this scene, as in the "Diitrephes" vase (no. 6, Vol. VI, p. 30 f.), the body of the warrior is drawn nearly in front view, though the figure as a whole is intended to be in profile. The presence of the corselet makes this peculiarity less noticeable than it is on the Paris vase (no. 6). Again, as in other vases of Class I, we have a single figure symbolizing the more complete scene, in this instance a battle scene, from which it has been taken. But instead of the striking figure of a nude falling warrior, it is the prosaic figure of an armed warrior advancing toward the combat. His head is bowed as if to keep the helmet balanced, and it is only the position of the helmet—pushed back, as is usual on vases, to leave the face exposed—

which shows the least deviation from extreme literalism. The imitation inscription was found on several vases of Class I. While no. 6 was found at Vulci and the present vase at Thebes, there is no reason to question the Athenian origin of all vases of this type.

Group A. Class III

43a. New York, Metrop. Mus. 07.286.44. H. 0.14 m. to shoulder. **Plate XXXII, 1.**

Neck and mouth restored. On the shoulder short bars and five small palmettes; maeander simple. Solid black is used for sword and helmet.

An ephebos stands *en face*, looking toward the right; the long hair in his left hand he is cutting off with the sword in his right hand. He wears a chiton to the knees, ungirded, with sparse ornamentation; and at his right side hangs a scabbard. Before him his helmet lies on top of the shield which is flat on the ground; behind him his spear stands erect.

This interesting scene is unique, so far as I know, in Greek vase painting. An ephebos has finished his two years of training or preliminary service, and he is cutting off his long hair before he assumes his position as a full citizen; his shield and helmet and spear are present as the implements of his service, but he wears only a loose, short chiton and the scabbard from which his sword is drawn, for this is not a public rite. Such is probably the explanation of the scene, though one cannot forget that men's hair might be allowed to grow for a religious end, as Achilles (Iliad XXIII, 141 f.) was letting his hair grow for the god Spercheios and proposed to cut it as an offering to Zeus. This youth may be cutting his hair as an offering to some god, or as an act of mourning for the dead. With all its literalism and freshness, which are most unusual in this class, the scene is drawn stiffly and somewhat hastily. The awkwardly twisted position of the youth's body, as well as the full, round chin, may suggest a date earlier than that of most of the lekythoi in this series. It is interesting to compare this scene with an early and literal scene of mourning (no. 59; Vol. VI, p. 96), in which two figures are present at the grave.

45a. Brussels, Mus. Cinq. A 1687. H. 0.14 m.

Bars on the shoulder, and two rows of dots above the scene. Slip dull yellow.

A woman stands facing the right, and holding up an alabastron in her left hand; she wears a chiton and an himation which covers her left hand. Before her on the ground is a woolbasket (kalathos).

Group B. Class IV, Series 1

19a. New York, Metrop. Mus. 10.210.11. H. 0.326 m. **Plate XXXIII, 1.**

Five black palmettes on the red shoulder; maeander broken by horizontal crosses, not reversing. The lines of the sketch in thin glaze show through the dark red of the garment and the bright red boots.

An Amazon is depicted running toward the left and looking back, as she adjusts a missile in her sling. She wears a short chiton, red with black fold lines, a leopard skin over the left shoulder and girded about the waist, and bright red high boots; her hair is in a low, round knot. At the left two spears stand erect, point up; at the right a bow is drawn diagonally above the ground as if it had been dropped and had not reached the ground, or possibly as if it were hanging on a wall, just as the spears seem to rest against a wall.

The present scene forms a striking contrast with the representation of an Amazon on nos. 18–19 (Vol. VI, 130 f.) and no. 30 of series 3 (Vol. VI, 175). These are scenes in which young Attic warriors, in attitudes not unfamiliar in vase paintings and carved reliefs, are transformed by an attribute or a garment into Amazons. The figure on the present vase is distinctively a woman; the low knot of her hair, the chiton girded up above the knees, and the high laced boots recall scenes in which nymphs attend Artemis the huntress; and the leopard skin is the characteristic overgarment of Maenads in the Bacchic revel. The weapons on either side, however, and the sling in her hands make clear the warrior character of this woman; further, the sling is a weapon of Asia Minor, home of the Amazons. The splendidly vigorous attitude of the figure, as she turns from the enemy and adjusts a missile in her sling, is in striking contrast with what is usually found on earlier lekythoi with outline drawing. Very likely it should be explained as a figure taken from its setting in some monumental painting, and repeated here with the casual addition of spears and bow; and the feminine character of this Amazon might indicate that this was a toilet vase for feminine use. The drawing is later in style than that usually found in Class IV.

20a. Brussels, Mus. Cinq. A 1641. H. 0.285 m.

The palmettes on the shoulder are black, with the intervening spaces painted red; the shorter maeander has a dotted horizontal cross at each end. Slip now dull brown. The scene is drawn in rather coarse lines of glaze; light red with black fold lines and brown with dark brown lines are used for garments.

A woman stands in partial profile, holding out a white taenia in her right hand; she wears a red sleeve chiton, and a brown himation with red border.

This scene, like that on no. 20–21 of series 1 (Vol. VI, p. 132), depicts a figure prepared to deck the grave stele. The drawing tends toward the free manner, and the free use of color is quite unusual in the present class.

Class IV, Series 2

10a. Brussels, Mus. Cinq. A 1019. Eretria. H. 0.415 m. **Plate XXXIII, 2.** Collection de Somzée, *Catalogue de vente*, 1901, no. 93.

Palmettes with lotus buds reserved in red on the black shoulder; unbroken maeander above and below the scene. Black with purple fold lines is used for a garment, white and brown for details.

At the left stands a woman in profile with bowed head, holding out a white taenia in both hands; she wears a sleeve chiton with ungirded overfold, drawn in outline; her hair is looped over her ears and hangs free behind, and she wears earrings. At the right a young girl hastens away and looks back, carrying a large ornamented brown casket; her hair is short, and she wears a black sleeveless chiton undergirded. Above her hang a mirror and a lekythos in the field. Inscribed ΛVΛVKON KAVOS.

Three lekythoi with the Glaukon inscription have previously been discussed: Class II, no. 17, a fine example which Bosanquet dates about 465 B.C., Class III, no. 65, a less careful vase of slightly later date, and Class IV, 3, no. 6, an extremely careful fragment of about 460 B.C. The present scene is drawn much more simply than the others, but with much vigor; the inscription is in the Attic alphabet, but not written *stoichedon*. The little maid at the right is hurrying toward the right and looking back, like the ephebos on Class II, no. 17; and she carries a small chest like the maid on a red-figured Glaukon lekythos in Athens (Nat. Mus. 1496). Her mistress, who stands stiffly in full profile, holds out a taenia as if she were going to deck a grave, but the objects hanging in the field seem to indicate that she is still in her home. A black lekythos is rarely seen hanging in the field, and it may well refer to the proposed worship at the grave. The drawing is somewhat severe, but it does not closely resemble that on the other Glaukon lekythoi.

Group C. Class V

21a. London, Brit. Mus. 05.11–1.1. H. 0.34 m. **Plate XXXIV, 2.**

Palmettes in black glaze with alternate leaves dark red; the maeander, also in black, is broken by dotted oblique crosses, but does not reverse. The scene is drawn in rather coarse lines of thinner glaze, which is applied more thickly for the hair; dark red is used for a chiton and dull green-black for taeniae.

The slender stele on two steps is decorated with thick taeniae and crowned with leaves; on the steps stand two lekythoi, and against the steps are laid two thick taeniae in the form of rings; behind the stele on both sides of it is seen a high ovoid tumulus. At the left a woman stands in profile carrying an alabastron by a cord in her lowered left hand, and on her right arm holding out a flat basket with taeniae, on which is a large hare (?); she wears a sleeve chiton without color, and earrings. At the right an ephebos stands in partial profile, his right foot on a square block, and supporting his chin with the right forearm, which rests on his knee, while with his lowered left hand he holds two spears erect. He wears a short, dark red chiton and on his shoulder hangs a petasos.

21b. London, Brit. Mus. 06.5–12.1. H. 0.325 m. **Plate XXXIV, 1.**

Palmettes in black glaze with alternate leaves dark red; the maeander, also in black, is broken by dotted oblique crosses, but does not reverse. The scene is drawn in rather coarse lines of thinner glaze, which is applied more thickly for the hair; dull red and greenish black are used for garments and details.

The stele on two steps is decorated with taeniae, and crowned with a maeander moulding, a triangle with small palmette, and a larger palmette above; against the shaft is seen a high slender amphora and on the steps are two thick taeniae in the form of a ring. Behind the stele and projecting on both sides is seen an "altar" with maeander on the top plinth, and a lekythos standing on top on each side of the stele. At the left a youth stands in partial profile, holding in his right hand a double flute (?) which projects over his shoulder. A red himation leaves the right shoulder free, but covers the right hand. At the right a woman with bowed head stands in partial profile, holding out a smegmatotheke which she grasps by the stem with her right hand; she wears a sleeve chiton with fine parallel stripes in glaze, and an himation with traces of a green-black wash. At the left of the stele top is an inscription . . ΝΟΜΟΣ ΚΑΛΟΣ.

These two vases drawn in coarse lines of nearly black glaze should probably be regarded as a pair made together, and in a style not unlike nos. 20 and 21. The round heads, rather short from front to back, the eyes set well forward and the hair brought forward correspondingly, the thin lips and long chin and rather slender neck are found here and on no. 22 as well as on nos. 20 and 21. On these vases the hair is drawn with the same brush as the outlines of the scene; and the painter depends for his effect on the strong lines of the outline rather than on the use of color. The thick taenia with and without cross-hatching is found on both nos. 21 a and 21 b, as on no. 20; here, however, two taeniae on each vase are fastened in a ring which lies on the steps of the stele as often in series e of Class V. The same type of taenia is found on a lekythos in New York (Class VI, 1, no. 16a; Vol. VI, p. 272). Oddly enough, the hare on top of the stele on the lekythos just mentioned is the closest analogy to the hare on the woman's canistron of no. 21a; possibly this hare rest-

ing on the basket is a household pet brought as an offering to the grave. The alabastron which the woman carries, and the two lekythoi on the steps, — one of the early squat shape and one of the later normal shape, — also have to do with the service at the grave. The tumulus behind the stele is found on no. 22 and not infrequently on later lekythoi, though it is more gracefully treated than here. As to the stele itself, the leaves on top anticipate in a manner the acanthus ornament of Classes XI and following; I believe that it is merely an anticipation, and that there is no real connection with the later classes. The woman at the left approaches stiffly, in striking contrast with the easy attitude of the youth at the right, who may be compared rather with the seated figure on no. 21. On no. 21b the drawing is less successful and more elaborate than on 21a. The stele crowned with maeander pattern, triangle with outline palmette, and palmette enclosed by double lines, is to be compared with the stele on nos. 20 and 21, though all these differ in detail. The rectangular altar-like tomb behind the stele is not found again till we come to Classes XIII and XIV; here it should be regarded as a touch of realism not often found in Class V. The lekythoi and the fillets on both 21a and 21b are also copied from what the painter saw, and so perhaps is the high slender amphora (loutrophoros?) in front of the stele. If this vase is a loutrophoros, it denotes the grave of an unmarried young woman, "married to Death"; in which case both the figures beside the stele are to be regarded as mourners. The two short sticks in the youth's hand I can only interpret as a double flute, brought to the grave as a lyre was often brought, doubtless to make music for the dead. The markings on the smegmatotheke are unusual, copied from some example known to the painter. Both figures are awkwardly drawn, and do not exactly reproduce any familiar type of the lekythos painter. The *kalos* name I am unable to make out satisfactorily. The figure of a youth both on nos. 21a and 21b raises the same question as the youth on nos. 21 and 22; on later lekythoi it would probably be regarded as representing the dead person to whom offerings are being brought, but here it perhaps is simply a mourner at the grave. In spite of the crudeness of these vases and the fact that the only analogy for the glaze lines of the woman's chiton on no. 21b is found in Class III, I can but regard these vases as among the very early examples of Class V. This series **c**, in which are introduced many elements due to the painter's own observation, is in a measure an experimental series made by men who did not follow the routine of series **d** or of

series **e**, by men who lacked the technical skill shown in series **d**, but not far from the same date, namely, about the middle of the fifth century B.C. Something of the same spirit, but not the same style of drawing, is found in Class IX.

32. Boston, Mus. Fine Arts, 13.187. Suessula. H. 0.35 m. **Plate XL.**

Egg pattern and palmettes in brown glaze, with traces of alternate leaves in the palmettes; maeander broken by dotted oblique crosses and reversing. The scene is drawn in fine lines of yellowish glaze; thin red is used for a garment and light brown with dark brown (glaze) markings for the chair. There are traces of a preliminary sketch with a dull point.

At the left a woman is seated looking down at her hands, which apparently held some object like a wreath or a necklace; she wears a sleeve chiton now without color, and a red mantle is about her knees. At the right a second woman in profile approaches, holding up both hands as if with a taenia; she wears a sleeve chiton (its edges crinkly) with long overfold undergirded. The hair of both women is in a loose, low knot. In the field hang at the left a mirror and an oinochoe, at the right a sakkos. In the centre above,

ΑΞΙΟΓΕΙ[ΘΗ]Ϛ
ΚΑΛΟϹ
ΑΛΚΙΜΑ+[Ο]

32a. Boston, Mus. Fine Arts, 13.201. H. 0.383 m. **Plate XLI.**

Egg pattern and palmettes in brown glaze, with traces of alternate red leaves in the palmettes; maeander broken by dotted oblique crosses and reversing. The scene is drawn in fine lines of yellow-brown glaze; thin orange yellow is used for one garment, dark red for another, and light brown with dark brown glaze markings for the casket. There are traces of a preliminary sketch with a dull point.

At the left a young woman stands in profile, holding out in both hands a small chest or casket; she wears a sleeveless chiton (its edge crinkly) with long overfold undergirded. At the right a taller woman stands *en face* looking at her companion and raising her right hand slightly from her side; she wears an orange sleeve chiton and a dark red himation. At the left a sakkos and an oinochoe hang in the field. In the centre above

ΑΞΙΟΓΕΙΘΗϚ
ΚΑΛΟϹ
ΑΛΚΙΜΑ+Ο

No. 32 was dicussed on the basis of an earlier publication in my previous volume (Vol. VI, p. 215), where the bibliography is given; recently the vase has come to Boston, and I have repeated the description with some slight corrections based on the examination of the vase itself. Though it has been broken and repaired, fortunately the breaks interfere but little with the simple, vigorous

drawing of the scene. No. 32a, one of the finest examples even in Class V, is a slightly larger lekythos with the same inscription and perhaps from the same hand. The drawing, especially of the hands and faces, is extremely delicate and at the same time not quite so formal as is customary in this class. In the scene of mistress and maid at home, the typical scene of Classes IV and V, the two figures are sometimes differentiated by the garments worn, by the objects the maid carries, as here she carries a small chest, or by the smaller size of the servant as here, or by the fact that the mistress is seated as on no. 32. On this vase, however, the character of the persons is brought out in the faces in the simplest possible manner, in the grave face of the maid looking to her mistress for directions, and in the equally grave but sweet and dignified face of the mistress. One figure is in full front view and the other in profile, but the stiffness of the schema is varied by the fact that the left leg of the woman in front view is relieved and the left shoulder correspondingly lowered. The maid here brings a small chest or casket, and her mistress raises her right hand to take something from it. One of the colors used in painting the chest has apparently faded so that only the crossbars remain and the chest no longer seems to rest on the woman's hand; the browns that remain are the usual indication for wood in Classes IV and V. The string or catch for the cover leaves no doubt that it is a small chest. As a whole, the scene is one of preparation to go out, if not of preparation to visit the grave. The woman has put on her himation over the full-sleeved chiton, and from the little chest she is about to take taeniae or other objects with which to deck the grave, if that is indeed her errand. Of this vase as of no. 32, it may be said that the stereotyped figures and the exquisite drawing exemplify the ideals of series **c**, Class V.

44a. Boston, Mus. Fine Arts, 08.368. H. 0.455 m. **Plate XXXVI.**

Palmettes in glaze with alternate leaves in dull red; maeander also in glaze, broken by dotted oblique crosses and not reversing; below the scene is a simple unbroken maeander. The scene is drawn in fine, even lines, now brown; the hair is in many fine strokes of outline color; at least two colors were used, now brown. There are traces of the preliminary sketch in the soft slip. Drawing fine, but rather hard. Injured by fire (?).

At the left a woman stands in profile holding out in both hands a flat basket which contains many taeniae; her sleeve chiton has disappeared, but an uneven patch of color seems to indicate her himation; her hair is loosely drawn back into a low, flat knot. A second woman stands *en face*, her right hand raised slightly from her side; her sleeve

chiton was red (?) with wavy strokes of darker color as if to indicate a crinkly material; the fold lines of her himation are now white; her hair is gathered in a low, round knot, from which locks escape before and behind the ear.

In general style this vase resembles the Hygiainon vases, and the figures have the same stiff "academic" character; the drawing, however, shows marked individual peculiarities as compared with the vases previously discussed, and more attention is paid to detail, particularly in the treatment of the hair. The head is set more gracefully on the shoulders, and eyes, lips, and chin betray a different hand. The maeander below the scene is unusual, and perhaps indicates that the vase was intended to be a "Prachtstück"; but it has been sadly injured both by fire and by breaking. At present the fine lines of the drawing show no trace of a glaze, a fact that I attribute to the influence of fire. The scene is almost exactly the same as that on no. 48a, though that vase is from a different hand. It evidently represents the preparation to visit the grave, which is to be decked with taeniae from the basket.

44b. Boston, Mus. Fine Arts, 1440.12. H. 0.34 m. Loan from private collection.

Egg pattern and palmettes in brown glaze, with traces of alternate red leaves in the palmettes; maeander broken by dotted oblique crosses and reversing. The scene also is drawn in yellow-brown glaze; red is used for one garment. Preliminary sketch with a dull point.

At the left a woman stands in profile, holding out in both hands a large decorated canistron; her garment, apparently a sleeveless chiton with long overfold, has all but disappeared. At the right a second woman stands *en face*, looking at her companion and slightly raising her right hand from her side; she wears a sleeve chiton and red himation. The hair of both women is in a low, loose knot. At the extreme right a mirror hangs in the field.

Exactly the same scene as on no. 44a is found again on no. 44b, except that the basket is larger and the taeniae which hung from it have faded, as has the color of the garment on the woman at the left. The style of drawing does not closely resemble that on the preceding vases, but is much more like that on nos. 45 and 46. Though here it is a little simpler and the result is obtained with very few lines, it is probably from the same hand. The face of the woman at the right and the short fingers of her relaxed right hand are very similar to those of the woman at the right on no. 45. The noble dignity of these figures, obtained by such simple means, is the peculiar charm of this series of lekythoi.

48b. New York, Metrop. Mus. 08.258.17. H. 0.30 m. **Plate XXXV, 1.**

Palmettes and maeander in yellow glaze shading to black, the maeander broken by dotted oblique crosses, not reversing. The scene is drawn in fine even lines of glaze, the hair in separate strokes of the same applied with a coarse brush. One garment is in thin red. Each figure was completely drawn before the garments were indicated.

At the left a woman stands in profile, adjusting the girdle under the kolpos of her sleeveless chiton ; she wears earrings, and her hair is loosely drawn back into a low, flat knot. Her companion stands in partial profile, holding out an alabastron erect in her right hand. She wears a sleeve chiton without color, and a red himation ; her hair is like her companion's, but she has no earrings. In the field at the extreme left hangs a mirror and at the right a sakkos.

48c. New York, Metrop. Mus. 08.258.18. H. 0.304 m. **Plate XXXV, 2.**

Palmettes and maeander in yellow glaze shading to black, the maeander broken by dotted oblique crosses, not reversing. The scene is drawn in fine even lines of glaze, the hair in separate strokes of the same applied with a coarse brush ; one garment is in thin red. Each figure was completely drawn before the garments were indicated.

At the left a woman stands in profile, extending her right hand from the elbow. She wears a sleeve chiton and a red himation ; her hair is drawn loosely back, covering the ears and gathered in a low, small knot. Facing her a nude youth stands nearly in profile extending his right hand, while his left hand is slightly raised from the side ; a light scarf is drawn loosely over both arms from behind. At the extreme left a sakkos hangs in the field.

This fine pair of vases, so typical of the present series, are from the same hand, and probably from the same hand as nos. 48 and 48a. The slender neck is usual in this series, but the sharp nose and flat lips of the profile, and the schema of the figures almost in profile, both feet flat on the ground, the back foot advanced with the leg slightly bent, are more individual. Even more noticeable is the disappearance of the right shoulder, which is perhaps due to an effort to turn the body slightly (cf. no. 48a). The woman at the right on no. 48b and at the left on no. 48c is practically the same figure seen from opposite sides, except that the position of the feet is reversed. Both are scenes from the gynakeion. No. 48b is a toilet scene like no. 40, except that the maid here brings a perfume vase instead of the rolled-up mantle. The definiteness of the scene is as unusual in this series as the representation of a woman putting on her girdle is rare in vase painting ; it occurs, however, on another lekythos in New York (Class XI, 2, no. 13). No. 48c is possibly the same vase as no. 47 (Vol. VI, p. 225), which I know only from the published description. A nude youth is present at the grave with a woman mourner on no. 53 ; a nude man is receiving his helmet from a woman on no. 46, and a

youth is depicted with a woman in her apartments on nos. 44 and 49. The peculiarities here are the decorative scarf over the youth's arms (cf. Class V, no. 71, and Class VI, 1, no. 12), and the fact that the youth extends his right hand to clasp the woman's hand. On grave stelae of the fourth century the hand-clasp is quite usual and seems to denote the tie which binds the living and the dead as it bound the persons when both were alive. Here it may be simply the greeting of the youth to his mistress or the husband to his wife. The stiff, all but solemn, look of these scenes I attribute to the style of the painter rather than to any purpose to treat them as other than idealized scenes of everyday life.

GROUP C. CLASS VI, SERIES 1

8a. Boston, Mus. Fine Arts, 09.69. H. 0.275 m.

Palmettes in dull black; complicated maeander in glaze. The scene is drawn in fine even lines of dark brown glaze; dull black is used for taeniae, red with black fold lines for a garment, and a color now brown for another garment. Preliminary sketch with a dull point in the soft slip. Surface discolored and rubbed.

The stele on two steps is decorated with taeniae, and surmounted by thin mouldings and abacus. At the left stands a woman in profile, holding out an alabastron erect in her right hand; her sleeve chiton has disappeared, but the brown himation with black stripe on the edge remains; her hair escapes in curls from the low, flat knot; in her ear are earrings. At the right a youth stands *en face*, holding a cane erect in his lowered right hand; he wears a dark red himation with black fold lines, and on his shoulder a petasos(?). At the left of the top of the stele is an inscription ΦΑΙΔΙΜΟΓ ΚΑΛΟΣ.

8b. Boston, Mus. Fine Arts, 09.70. H. 0.25 m. **Plate XXXII, 3.**

Palmettes in thin dull black with narrow leaves, alternate leaves red; maeander in glaze. The scene is drawn in fine lines of glaze, applied unevenly for the hair with a coarser brush; red with dark fold lines is used for a garment, and dull brown for the wooden legs of the stool. There are traces of the preliminary sketch drawn with a dull point in the soft slip.

At the left a young woman nearly in profile approaches with head bowed, her right arm bent at the elbow (hand gone); her garment has disappeared; the hair is loosely drawn back and gathered in a small knot behind. In front of her and partly hidden by her leg is a stool with no cushion indicated. Behind her a sakkos hangs in the field. At the right an attendant woman stands *en face*, her left hand on her hip (?) and an erect alabastron in her extended right hand. She wears a dark red sleeveless chiton with an undergirded overfold or overgarment in the same color, which covers her left arm; her short hair falls loosely about her face, covering the ear and part of the cheek.

These two vases apparently are a pair, made together and perhaps for the same grave. In each case we find one figure nearly in profile and another *en face;* an alabastron is presented now at home, now at the grave; the red garment with black fold lines is found on both;

the two are of the same size and the same heavy shape; and the style of drawing is the same. The scene is drawn in fine even lines of brown glaze in a style closely resembling that of no. 9, though with less care. The figure at the right on no. 8b is almost identical with the one at the left on no. 9; the body is nearly in front view, the back leg and foot are in profile, and the front foot (the right on no. 9, the left on no. 8b) points out and the leg is relieved. In the case of the other figures, also, on these two vases and no. 8, the neck is short, the head quite square, the eyes set back, *i.e.* deep set, and the small chin comes well forward below the full under lip. On no. 8b and no. 9 is a woman with a mass of short curly hair which covers the ear and much of the cheek, and just reaches to the shoulder; and the figure at the right on no. 9 is of the same type as the youth at the right on no. 8a. Presumably nos. 8a and 8b are less important vases from the same hand as no. 9. The red with black fold lines for a garment on nos. 8a and b recalls a practice found in Class V, series e, and again in Class XIII. The dress of the youth on no. 8a is peculiar in that the petasos hanging on his shoulder is found with an himation and not a chlamys. He may be a stranger at the grave to which a woman is bringing offerings, but here and on no. 9 it seems more natural to regard him as another mourner. The inscription gives a name, Phaidimos, not found in previously known *kalos* inscriptions. No. 8b represents, we may say, the same woman as on no. 8a, but here in her home, receiving from her servant the alabastron which she proposes to offer at the grave. The combination of these two scenes, the preparation to visit the grave and worship at the grave, is found on a pair of vases of about the same period now in Berlin, Class VI, 2, nos. 8 and 9. In the present scene the woman is standing and held something, perhaps a taenia, in her hands; the diphros before her and the sakkos hanging on the wall designate the place as in her home. The garment which covers the servant's left arm is not easily understood; possibly she is carrying over her raised left hand the mantle which her mistress is to wear when she sets out for the grave.

9a. New York, Metrop. Mus. 12.229.10. H. 0.437 m.

The body of the vase swells very slightly toward the middle of the scene; much of the white slip is covered with small cracks. On the shoulder the egg pattern and scroll are in brown glaze, while the leaves of the palmettes are in faded black; the careful complicated maeander in glaze is unbroken. The scene is drawn in fine even lines of brown glaze; light red is used for garments and taeniae, and brown glaze for the legs of the

stool ; the hair is drawn in separate strokes with a fine brush. Traces of the preliminary sketch with a dull point in the soft slip remain.

On two steps of different height stands a broad shaft, spreading slightly at the bottom and crowned by a thin double plinth ; it is decorated with red taeniae, and on top of it stands a diphros with slender turned legs. At the left a youth (a woman ?) stands in profile, draped to the neck in a red mantle ; his hair falls in curls to his neck. At the right stands a young woman in profile, holding out an alabastron on her right hand, and a red taenia on her left hand ; her garment (a sleeveless chiton ?) has disappeared ; her short hair falls in straight locks covering the ear.

No. 9a differs from other lekythoi classified under Class VI, 1, in that the scrolls on the shoulder as well as the maeander are in glaze, and only the leaves of the palmettes are in dull color; nevertheless the style of the drawing, which has marked points of resemblance to that on nos. 8a, 8b, and 9, justifies the present classification. The delicately drawn features, the square effect of the head, the deep-set eye, the slightly protruding small chin, and the short curly hair are much the same, though here the work is more precise and perhaps less vigorous. Only the back of one figure is drawn in glaze under the garment; in Class V most of the figure was usually drawn before the garments were added, and on no. 10 of the present series I believe garments were once added to the figure of the woman at the right; in this series, however, the figure is rarely drawn in glaze lines which would be covered by the garment. While this vase is classified here for technical reasons, the closest analogy for the scene are no. 59 of Class V, where a diphros with cushion and a kalathos are on top of a broad stele, a closely draped woman stands at the left, and a man at the right. On no. 5 of the present series a diphros is brought to the grave by a servant. While on that vase it may perhaps be brought by the maid for the mistress's use at the grave, here and on no. 59 of Class V it can but be regarded as an offering at the tomb. If it means a woman's tomb, then the closely draped figure at the left is perhaps the figure of the dead woman to whom the girl at the right is bringing the perfume vase and the taenia.

11a. Köln, Mus. Wall. Rich., Case LXXIV. H. 0.27 m.

Traces remain of the palmettes and unbroken maeander in dull red. The scene is drawn in fine lines of orange-yellow glaze. One garment shows now a muddy yellowish color (once red ?).

The stele on three steps has a plain top. At the left a youth in profile is wrapped to the neck in a mantle from which the color is now gone. At the right a youth stands *en face*, his right arm extended horizontally with the hand relaxed, palm up ; the left hand on his hip is covered with the yellowish mantle. The hair is drawn in shaded lines of glaze.

11b. Brussels, Mus. Cinq. R 396. H. 0.27 m.

Dull black is used for the palmettes, and for the maeander broken by dotted oblique crosses. The scene is drawn in fine lines of yellow glaze, becoming black for the hair; light red is used for one garment. Drawing delicate.

The stele on one step is crowned with a small bead moulding. At the left a youth stands in profile, wrapped to the neck in a red mantle. At the right is a nude youth in profile, his right hand, palm up, extended from the elbow.

On these two vases the scene follows the same general scheme: a closely draped youth in profile, a stele with square top, and a second youth with hand extended toward the stele. In spite of the fine lines, the style is distinctly that of Class IX, the earliest class with scene drawn in matt color. In that class the figures are rather stiffly drawn as here, and the youth draped to the neck is found more commonly than elsewhere. No. 11a closely resembles in style the vases of Class IX, series 1, where the small head, the angular profile, and the protruding, almost pointed, chin are typical. No. 11b shows the same general style, but the drawing is decidedly more delicate.

14a. Boston, Mus. Fine Arts, 10.220. H. to shoulder 0.27 m. **Plate XXXVII.**

Palmettes in dull red; complicated unbroken maeander in faded gray. The scene is drawn in even lines of yellow glaze, the hair in slightly thicker glaze; dark red is used for garment and details, and dull yellow for wood of chair and cane. Preliminary sketch with dull point in the soft slip. Much of the vase is missing.

A rather broad stele on three steps is decorated with red taeniae and surmounted by a moulding with red egg ornament; on its top a diminutive woman sits in a yellow chair, her left hand arranging her hair as she looks in the mirror in her right hand; she wears a sleeve chiton, and over her knees is a red mantle. At the left a youth in profile leans forward on the yellow stick under his left shoulder, holding out a red taenia in both hands; his himation is red. The separate locks of the hair are drawn in detail. At the right a woman *en face* holds up a lekythos in her right hand toward the figure on the stele, and carries a flat basket of taeniae on her left arm away from the stele; her sleeve chiton shows traces of red, but much of the figure is missing; her hair is drawn loosely back so as to fall over much of the cheek.

Much as this vase has suffered, enough remains to give the centre and left-hand side of an unusually interesting scene. The general scheme is the same as that on no. 14: a youth leaning on his staff, a rather broad stele on which a woman is seated on a chair, and at the right a woman in front view bringing offerings. The style also is the same, with the small heads and angular profiles of Class IX, series 1. The interesting feature is, of course, the broad low stele crowned with ornamented moulding, on which is the seated woman

at her toilet. It is, naturally, the figure of the dead woman represented as engaged in a familiar occupation of her lifetime. Such is the conception of the dead on carved grave reliefs of earlier and later times, as for instance the grave relief of Mynno with her wool-basket, or of Hegeso, whose servant brings a jewel casket. While the painter may perhaps have had in mind carved or painted grave stelae with which he was familiar, he is not painting a carved stele or a painted stele, but instead he takes a figure from the toilet scene of red-figured vases and draws it on the top of his stele. Later the figure of the dead is more successfully introduced into the scene as seated on the steps of the stele, not diminished in size as here to meet the requirements of the situation. An interesting case of the diminished figure on the grave stele occurs in Class VII, 2 (no. 27; Vol. VI, p. 312). The lekythos in the hand of the woman at the right is not often presented at the grave as here, nor is it usual for a youth to offer a taenia.

15b. Brussels, Mus. Cinq. A 9. H. 0.325 m. **Plate XXXVIII, 1.** Collection de Somzée, *Catalogue de vente*, 1901, no. 96.

The palmettes and unbroken maeander in dull violet black. The scene is drawn in fairly coarse lines of glaze; dark red is used for one garment. Traces remain of the preliminary sketch in the soft slip.

The stele on three steps is decorated with three black taeniae and crowned with narrow mouldings. At the left a nude youth in profile holds a spear erect in his left hand; over his left arm hangs a small mantle. At the right a bearded man stands in profile, his extended right hand on top of a staff; his red himation leaves only the right shoulder free.

The bearded man at the right, grasping the top of his cane in his right hand, is the same figure as the one at the right on no. 15 of the present series and on no. 59 of Class V. Here, however, both figures are drawn with unusual stiffness and with some care, as though by an unpractised hand. Possibly for this reason we do not find close analogies to the style on other vases, though the shape of the stele is the same as on the vases under discussion at this point, and the stiff figures are such as usually are found with this type of stele.

16b. New York, Metrop. Mus. 07.286.40. H. 0.317 m. **Plate XXXVIII, 2.**

Palmettes and unbroken maeander in thin gray. The scene is drawn in even lines of yellow-brown glaze; the hair in separate strokes of the same color applied with a coarser brush; two shades of red are used for garments and details. Preliminary sketch with dull point in the soft slip.

Prothesis. On a high couch with delicately turned legs a dead youth lies, his head at the right; the body is wrapped to the neck in a bright red mantle; over this are laid dark red taeniae, and under the head is an ornamented pillow. Behind the foot of the couch stands a woman nearly in profile, her right hand extended horizontally, her left hand on top of her head. She wears a sleeve chiton in dark red; her hair, like her companion's, is short. In the centre a woman stands *en face*, looking toward the right, with both hands grasping her short hair; she wears a sleeveless chiton with perpendicular stripes (once red?). At the extreme right an (aged?) man stands in profile facing the left and supporting himself on the yellow cane in his left hand; with his right hand he draws around him the dark red mantle which covers his chin and the back of his head.

The *prothesis* scene, which is characteristic of Class IX though it occurs occasionally in later classes, has not been found elsewhere on lekythoi with glaze outline. Here it is classified with other lekythoi of Class VI which are drawn in the style of Class IX, and the drawing shows the distinctive characteristics of Class IX, series 1. The small heads, the angular profile with long, almost pointed, chin, the simply drawn eyes, the attention to the ends of the hair, all are as marked here as on any of the examples of Class IX, series 1, though the workmanship is more delicate than on any but the two or three finest examples of that series. Moreover, the literalism of that series is carried almost further here; the stiffness of the dead body with its closed eyes, the actual tearing of the hair by the woman at the left, and the desolated attitude of the bereaved person at the right are strikingly represented. The figure at the right seems to be an old man leaning forward on his staff and drawing his mantle about him, apparently the father of the dead youth. It should be compared with no. 2 of Class IX, series 2, a gray-haired mourner at the grave. The definiteness of this example leads me to regard it as one of the earliest with the *prothesis* scene, a scene which was popular for a brief period, but which was so literal, so lacking in any softening or imaginative element, that it was rarely repeated later. This vase is evidently from the same atelier, if not from the same hand, as examples classified under Class IX, series 1, and belongs to the period when the same painters were using now glaze, now dull color, for drawing the scene on lekythoi.

21a. Brussels, Mus. Cinq. A 1688. H. 0.25 m.

The palmettes and maeander in dull black have nearly disappeared. The scene is drawn in yellow glaze.

The slender stele on four steps of unequal height is crowned with moulding and triangular cap. At the left a woman approaches, her head bowed, holding out a flat basket on her left arm; her hair is in a sakkos; her garments have disappeared. At the right a woman in profile stands holding out a smegmatotheke on her right hand; she wears an himation, but her chiton has disappeared; her hair is in a low, flat knot.

The combination of mistress and maidservant, so often found in domestic scenes of Classes IV and V, occurs here in the worship at the grave. The stele is of a form which is occasionally found in Class X, but the figures lack the simple grace which is characteristic of that class.

24a. New York, Metrop. Mus. 10.210.12. H. 0.342 m.

Palmettes in dull gray with added red leaves; maeander in the same gray, broken by dotted oblique crosses and not reversing. The scene is drawn in even lines of orange glaze; dull red is used for taeniae. Preliminary sketch with dull point in the soft slip.

The slender stele on three steps of unequal height is crowned with moulding and anthemion; about the shaft is a red taenia. At the left a nude youth leans forward on the spear (point down) under his left arm, and places his right hand on top of his head; the left leg is relieved. At the right a woman *en face* steadies with her right hand the flat basket on her left arm away from the stele; the left leg is relieved. Her garments have disappeared, and much of the figure is crudely drawn.

Except for the height of the lower step, the stele is very similar to that on no. 22; the central leaf of the palmette is a little higher and the scrolls a little more developed than in the type which was adopted for Class X. The nude youth with gesture of mourning is drawn with more care than is usual in Class X and with equal grace; probably the general attitude of the woman at the right is correctly, though very carelessly, restored. The style resembles that of nos. 22–24 of the present series, but the vase does not seem to be from the same hand.

Class VI, Series 2

7a. Brussels, Mus. Cinq. R 395. H. about 0.30 m.

Palmettes in dull black; unbroken maeander in thin glaze. The scene is drawn in dull red-brown varying to a yellow-brown; dark red is used for a garment, and red and black for taeniae.

The stele on four steps is decorated with a black taenia and crowned by a simple triangular pediment; behind on the second step is a high ovoid tumulus. At the left a young woman in profile carries a smegmatotheke on her extended right hand; her sleeve chiton has nearly disappeared, but the dark red himation remains. At the right a small nude girl stands in profile holding out a red taenia in both hands.

Although the scene is drawn in dull color, the treatment of the profile and of the left hand of the figure at the right closely resembles that on nos. 8a, 8b, and 9 of Class VI, series 1, where we also find the square heads, and thick short curls covering much of the cheek. Somewhat similar treatment of the head is found on certain vases of Class IX, series 2. The ovoid tumulus was noted, *e.g.* on no. 54 of Class V, and the tumulus with stele on no. 22 of the same class.

The figures are again mistress and maid, as in domestic scenes, but here presenting offerings at the grave; the choice of persons, clearly influenced by domestic scenes, rarely occurs in lekythoi of later classes with drawing in dull color.

14a. New York, Metrop. Mus. 07.286.42. H. 0. 393 m. **Plate XXXIX.**

Palmettes in orange glaze with alternate leaves dull red; the maeander, also in glaze, reverses from dotted oblique crosses. The scene is drawn in fine even lines of violet-brown; two shades of red are used for a garment and for details, thick lilac-brown for the flesh of youth. Preliminary sketch in the soft slip.

At the left a youth in profile sits on a seat without back, with dark red cushions, holding up an apple (?) in his right hand; his flesh is colored lilac brown, and the hair is drawn with separate strokes of the brush in black, white, and brown; a bright red himation is draped about his knees. Before him a woman stands in partial profile, holding out her small right hand as if to take the apple; she wears a sleeye chiton ungirded, with perpendicular red stripes. Above the youth hang an oinochoe and a mirror, behind the woman a red sakkos.

This lekythos is decidedly unusual both because of the color applied to the flesh of the youth, and because of the subject — a seated youth holding up some object like an apple which a standing woman holds out her hand to take. The objects hanging in the field and in particular the delicate oinochoe recall the lekythoi with the name Hygiainon (Class V, series c); while the easy pose of the woman is quite foreign to that series, the small graceful hands of the woman and some points about the face resemble the type of those lekythoi. The pose of the head and the treatment of the hair, the shape of the chin and the thin lips, and the position of the eye which is not deep set, are much the same; on the other hand, the narrowness of the eye and the short underline of the chin find no parallel there. The nearest analogy to the treatment of her figure is found in the right-hand figure of two vases in Class VI, series 1 (nos. 20, 21). On the present vase the form is more slender and the body longer in proportion to the legs, but the attitude is very similar; the full breasts of the woman also are to be noted in the case of the woman at the left on no. 20 of the preceding series. Possibly the two vases are from the same hand, though the technique is so different. As for the flesh color of the seated youth, analogies for the experiment are found on a white lekythos in London (Class VI, 1, no. 2) of only slightly later period, and on some later large lekythoi (Class XVI). There are indications that at least the face was first drawn in outline before the solid color was applied. In the variety of color used for

his hair, I find no analogy except in Class XVI. The scene is located in the woman's apartments and represents a youth with his wife or perhaps his mistress.

Group D. Class VII, Series 1

3a. Brussels, Mus. Cinq. A 1382. H. 0.22 m. **Plate XXXII, 2.** Collection de Somzée, *Catalogue de vente*, 1901, no. 92.

Bars on the shoulder; both above and below the scene is a simple maeander; on the black base of the body are three lines now dull white. Slip white.

An ephebos hastens to the right, carrying a spear horizontally in his lowered right hand, and extending his left arm from the shoulder under his chlamys. He wears a chiton with parallel stripes, a chlamys, boots, and round cap. Above the left arm is written ΚΑΛΟΣ.

The scene resembles that on nos. 1–3 and on no. 1 of series 2, but a spear takes the place of the sword which belongs with the attack on the serpent; this figure with the spear is found on no. 1 of Class VIII, 1. The result is that we have simply a warrior rushing against the enemy. The round cap instead of a petasos is unusual, and the stripes on the chiton are not common in this class. The *kalos* inscription including a name is found on no. 5 of series 2.

Class VII, Series 2

26b. San Francisco, Mus. Anthrop. 8–3312. H. 0.23 m.

On the shoulder are remains of the bars or rays. Maeander simple. Ornament and scene in dark brown varying to black.

Before a large ovoid tumulus sits a woman holding out on her left hand a flat basket with wreath and taenia, and in her right hand a fruit (?).

On nos. 15–16 of series 1 and nos. 25–27 of series 2, a figure in front of a tumulus has been explained as a rude representation of the relief on a grave monument, or at any rate as the figure of the dead in connection with the grave. The peculiarity of the present vase is that here the woman carries on her left arm a basket of grave offerings, and so is presumably a mourner at the grave. Such confusion is perhaps not surprising in these small hastily drawn vases.

Class VIII, Series 1

2a. Bern, Historisches Museum, 12402. H. 0.19 m. *Anzeiger für schweizerische Altertumskunde*, XI (1909), S. 300, fig. 12.

On the shoulder two rows of bars; the simple maeander above the scene is in dull brown. The scene is drawn coarsely in even lines of brown which show some traces of lustre. Drawing careless.

Bath scene: At the left a nude youth in profile stands on his right leg, and raises his left foot to adjust the sandal; his head is covered with a bath *kekryphalos*. At the right a nude youth stands *en face*, carrying in his lowered right hand a bag with sponge, and in his left hand a palm branch.

None of the other vases in this series have two figures, nor is there any analogy for the white slip over almost the entire body of the vase. Clearly it is an experiment with a scene from red-figured ware adapted to the lekythos field.[1]

Class VIII, Series 2

3a. Brussels, Mus. Cinq. R 393. H. 0.185 m.

Bars on the shoulder; the simple maeander and the scene are drawn in dull reddish brown. Slip white. Partly repainted.

At the left is a small altar with fire burning. A nude youth hastens from it toward the right, and looks back.

The altar with fire burning has been noted on nos. 8–10 of Class VII, series 1, and on no. 5 of the present series. The figure hastening from it and looking back has no apparent connection with the altar, but is simply a common type of this class.

10a. San Francisco, Mus. Anthrop. 8–17. H. 0.26 m. Collection de Somzée, *Catalogue de vente*, 1901, no. 104.

Ornament and scene in brick red.

The slender stele at the right on one step is decorated with two red taeniae. At the left a bearded man stands *en face* looking at the stele. He wears a large red himation.

Though the drawing is much better than is usually found in this series, the vase is mainly interesting because two long fragments of bone are still embedded in the gravel incrustation which covers most of the vase. It vividly recalls the fact that all these white lekythoi are funerary vases, preserved to us in graves.

[1] Cf. Daremberg-Saglio, figs. 745, 748; Reinach, *Repertoire des vases grecs*, II, 148; Murray, *Designs from Greek Vases*, Pl. IV, no. 14.

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Pellegrini, *Catalogo dei vasi antichi dipinti delle collezione Palagi ed Universitaria*, 1900

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E. Gardner, *Catalogue of the Greek Vases in the Fitzwilliam Museum*

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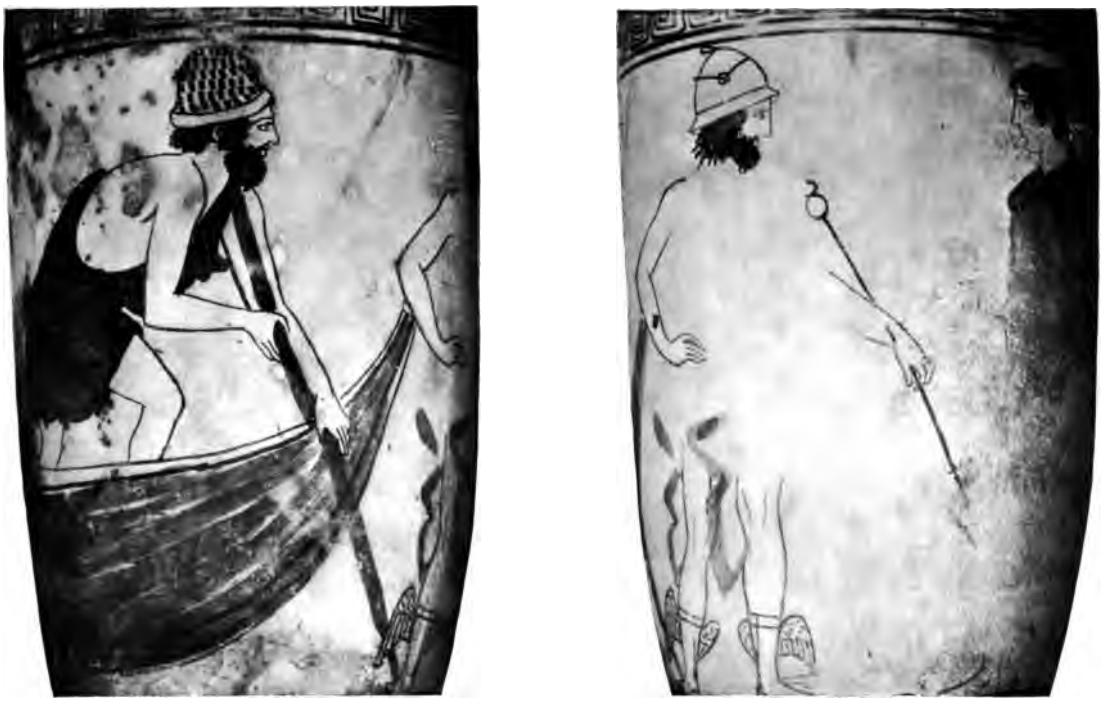

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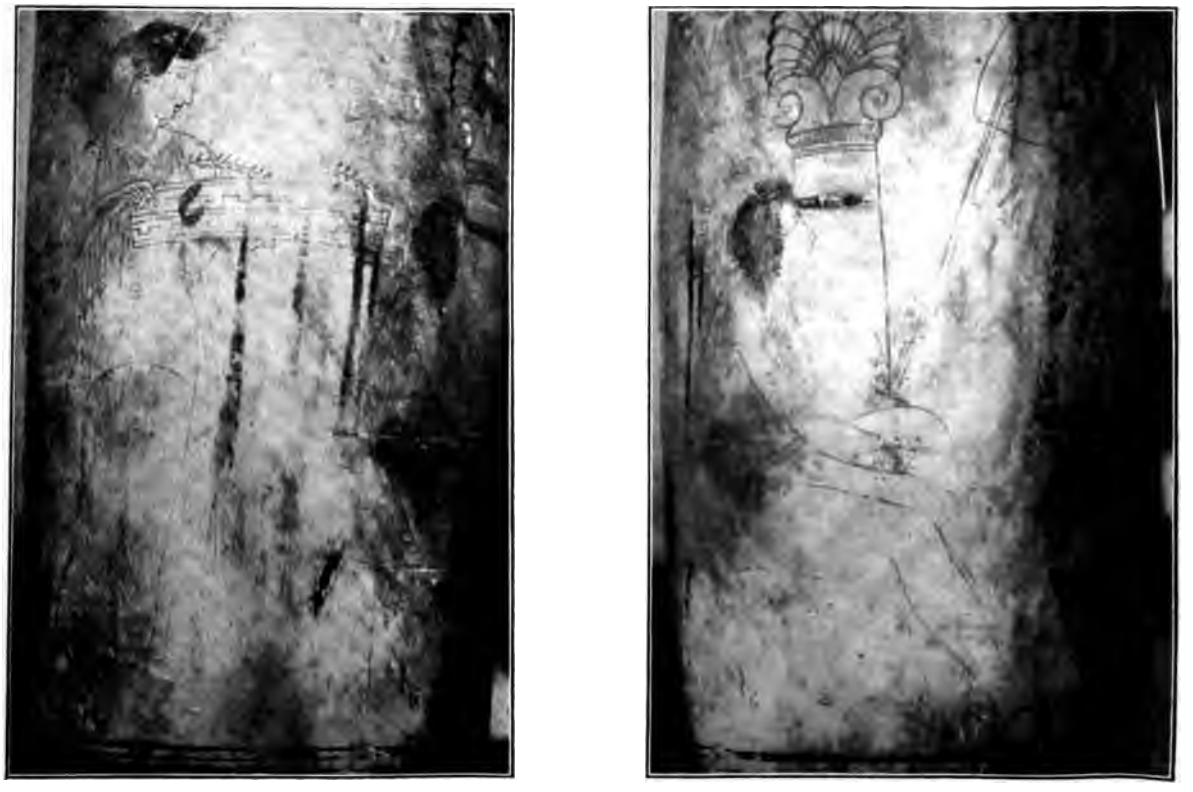

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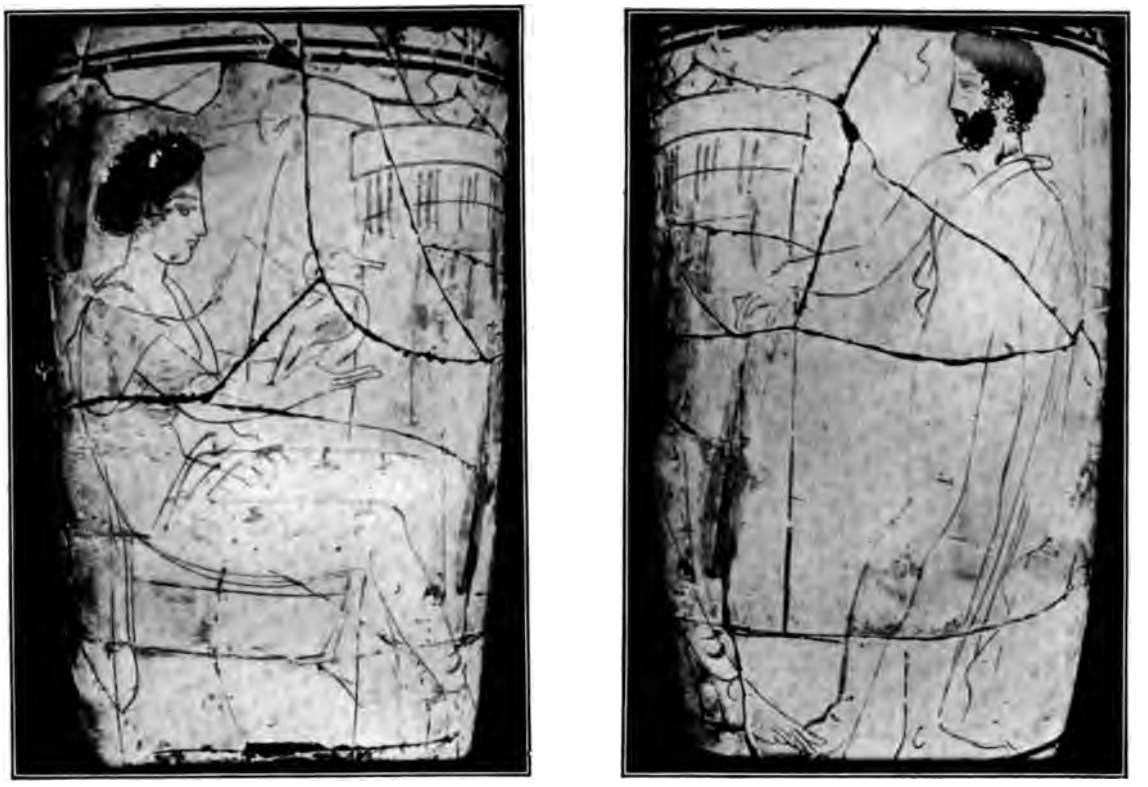

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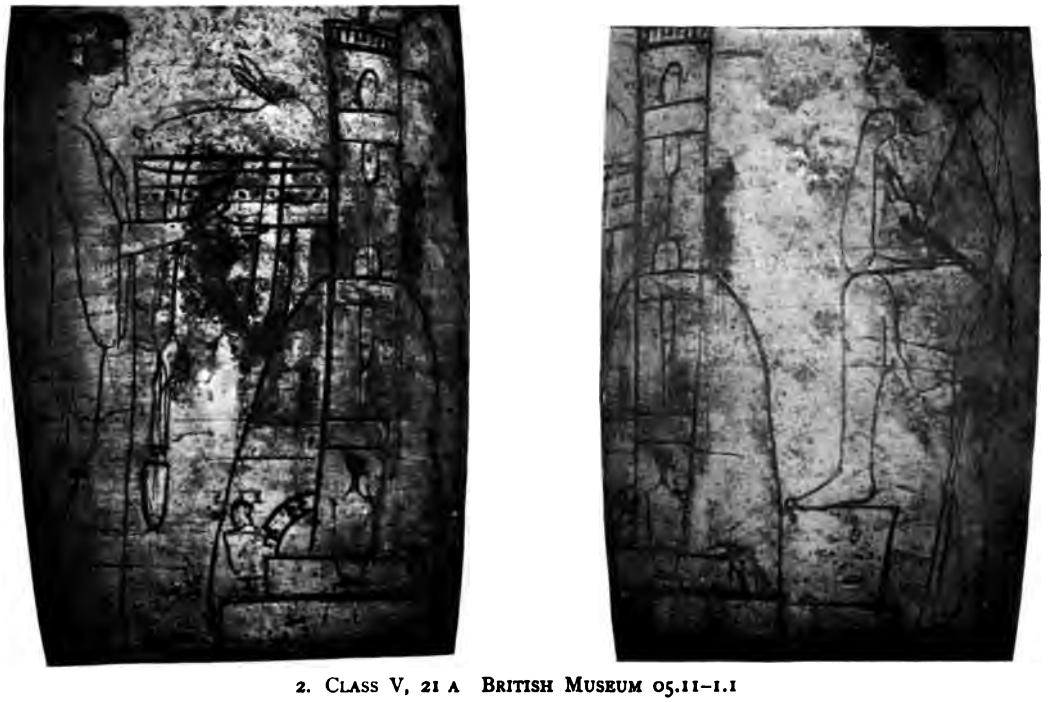

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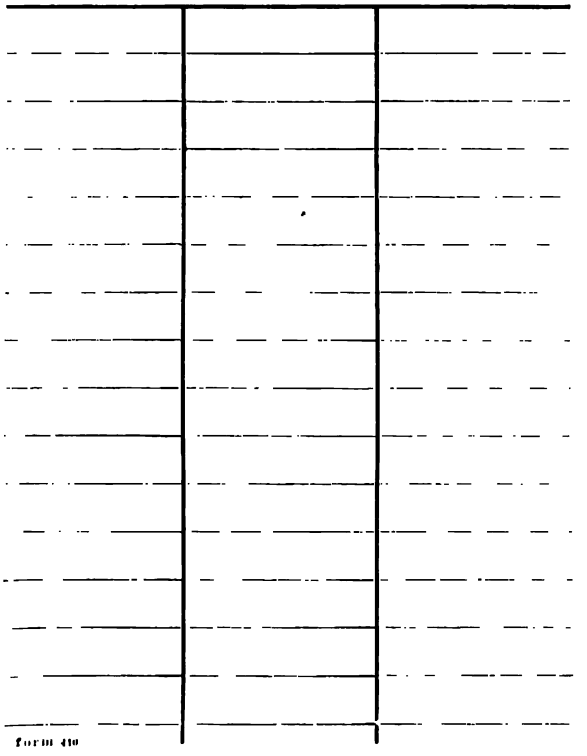

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